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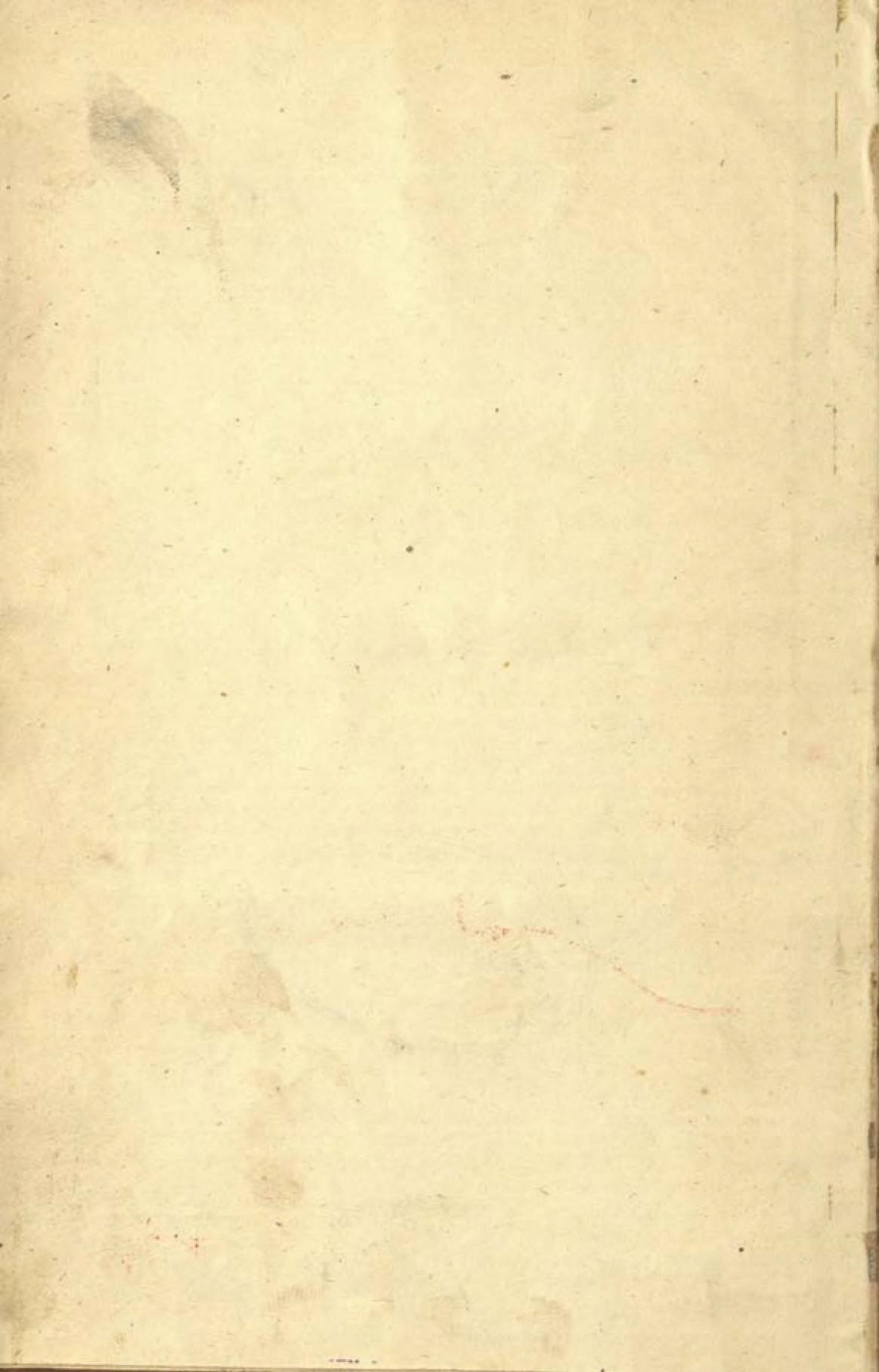
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THE  
AITAREYA BRAHMANAM OF THE RIGVEDA. - VOL I  
FIRST BOOK

FIRST CHAPTER (ADHYAYA).

(*The Dikṣaniya Iṣṭi, with the Initiatory Rites.*)

1.

*Agni*, among the gods, has the lowest,<sup>1</sup> *Viṣṇu* the highest, place; between them stand all the other deities.

<sup>1</sup> Sāyaṇa, whom M. Müller follows in his translation of the first six chapters of the first book, as given in his "History of Ancient Sāṃskrit Literature" (pages 390-405), explains the words *avama* and *paraṇa* by "first" and "last." To prove this meaning to be the true one, Sāyaṇa adduces the mantra (1.4. Aśval. Sr. S. 4, 2), *agnir mukham prathamo devatānām samgatānām uttamo Viṣṇur daśit*, i.e., Agni was the first of the deities assembled, (and) Viṣṇu the last. In the Kauṣītaki-Brahmaṇam (7, 1) Agni is called *avarārdhyu* (instead of *avama*), and *Viṣṇu parārdhyu* (instead of *paraṇa*), i.e., belonging to the lower and higher halves (or forming the lower and higher halves). That the meaning "first" cannot be reasonably given to the word *avama*, one may learn from some passages of the Rigveda Saphitā, where *avama* and *paraṇa* are not applied to denote rank and dignity, but only to mark place and locality. See Rigveda 1, 108, 9, 10 : *avumasyādm prithivyādm, madhyamasyādm, paramasyādm uṣa*, i.e., in the lowest place, the middle (place), and the highest (place). Agni, the fire, has, among the gods, the lowest place; for he resides with man on the earth; while the other gods are either in the air, or in the sky. Viṣṇu occupies, of all gods, the highest place; for he represents (in the Rigveda) the sun in its daily and yearly course. In its daily course it reaches the highest point in the sky, when passing the zenith on the horizon; thence Viṣṇu is called the "highest" of the gods. Sāyaṇa understands "first" and "last" in reference to the respective order of deities in the twelve liturgies (*Sāstra*) of the Soma day at the Agniṣṭoma sacrifice. For, says he, "The first of these liturgies, the so-called *Ajya-Sāstra* (see 2, 31), belongs to Agni, and in the last out of the twelve, in the so-called *Agnamātruta Sāstra* (see 3, 32-38), there is one verse addressed to Viṣṇu. But this argument, advanced by Sāyaṇa, proves nothing for his opinion that "Agni is the first, and Viṣṇu [2] the last deity;" for these twelve liturgies belong to the fifth day of the Agniṣṭoma sacrifice, whilst the *Dikṣaniya-iṣṭi*, in connection with which ceremony the Brahmanam makes the remark

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[2] They offer<sup>1</sup> the Agni-Viṣṇu rice-cake (*Puroḍḍa*)<sup>2</sup> which belongs to the *Dikṣāniya iṣṭi* (and put its [3] several parts) on eleven potsherds

"agnir vai deodūm utamo," &c., forms part of the first day. The ceremonies of the first and those of the fifth day have no connection with one another.

Equally inconclusive are two other arguments brought forward by Śāyana. The one is, that in all the constituent parts of the *Jyotiṣṭoma* sacrifice, of which the *Agniṣṭoma* is the opening, the first place is assigned to Agni, and the last to Viṣṇu, and that the last *Stotra* (performance of the Sāma singers), and the last *Sādstra* (performance of the Hotṛi-priests), in the last part of that great cycle of sacrifices (the *Jyotiṣṭoma*), known by the name of *Aptoryāma*, are devoted to Viṣṇu. The other argument is, that Agni is worshipped in the first, or *Dikṣāniya iṣṭi*, and that the *Vājasaneyins* (the followers of the so-called White Yajurveda) use, instead of the last *Iṣṭi* (the *avasānīya*), the *Pāṇḍhuti* to Viṣṇu.

Both arguments prove only, that the ceremonies commenced with the deity who is on earth, that is, Agni, and ended with that one who occupies the highest place in heaven. Though, from a liturgical point of view, Śāyana's opinion might be correct, yet he does not state any reason why the first place in certain invocations is assigned to Agni, and the last to Viṣṇu. But the translation "lowest and highest," as given here, does not only account for the liturgical arrangement, but states the proper reason of such an order besides. That these terms are really applicable to both respective deities, Agni and Viṣṇu, and that the words *utama* and *parama* actually convey such meaning, has been shown above.

<sup>1</sup> The term of the original is, *nirupanti* (from *vap*, to strew, to sow). This expression, which very frequently occurs in liturgical writings of all kinds, means, originally, "to take some handfuls of dry substances (such as grains) from the heap in which they are collected, and put them into separate vessel." It is used in a similar sense of liquids also. Śāyana restricts the meaning of this common sacrificial term somewhat too much. He says, that it means "to take four handfuls of rice from the whole load which is on the cart, and throw them into the winnowing basket (*sūrpa*)."<sup>2</sup> In this passage, he further adds, the term means the bringing of that offering the preparation of which begins with this act of taking four handfuls from the whole load. Śāyana discusses the meaning of the form "*nirupanti*" which is in the present tense, and in the plural number. Referring to a parallel in the "Black Yajurveda," *agnivaisṇavam ekādaśakapūlam niruped dīkṣigam�yah*, where the potential (*nirupet*) is used instead of the present tense of (*nirupanti*), and to a rule of Pāṇini (3, 4, 7.) [8] which teaches that the conjunctive (Let) can have the meaning of the potential, he takes it in the sense of a conjunctive, implying an order. The plural instead of the singular is accounted for the supposition, that in the Vedic language the numbers might be interchanged. But the whole explanation is artificial.

The principal food of the gods at the so-called *iṣṭis* is the *puroḍḍa*. I here give a short description of its preparation, which I myself have witnessed. The Adhvaryu takes rice which is husked and ground (*pīṭa*), throws it into a vessel of copper (*madanti*), kneads it with water, and gives the whole mass a globular shape. He then places this dough on a piece of wood to the *Āhavanīya* fire (the fire into which the oblations are thrown), in order to cook it. After it is half cooked, he takes it off, gives it the shape of a tortoise, and places the whole on eleven potsherds (*kapiṭas*). To complete cooking it, he takes *Darbha* grass, kindles it and puts it on the *Puroḍḍa*. After it is made ready, he pours melted butter over it and puts the ready dish in the so-called *Idḍyatra*, which is placed on the *Vedi*, where it remains till it is sacrificed.

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(*kapḍla*). They offer it (the rice-cake) really to all the deities of this (*Iṣṭi*) without foregoing any one.<sup>4</sup> For Agni is all the deities, and Viṣṇu is all the deities. For these two (divine) bodies, Agni and Viṣṇu, are the two ends<sup>5</sup> of the sacrifice. Thus when they portion out the Agni-Viṣṇu rice-cake, they indeed make at the end<sup>6</sup> (after the ceremony is over) prosper<sup>7</sup> (all) the gods of this (ceremony).

[4] Here they say : if there be eleven potsherds on which portions of the rice-cake are put, and (only) two deities, Agni and Viṣṇu, what arrangement is there for the two, or what division ?

(The answer is) The rice-cake portions on eight potsherds belong to Agni ; for the *Gāyatrī* verse consists of eight syllables, and the *Gāyatrī* is Agni's metre. The rice-cake portions on the three potsherds belong to Viṣṇu ; for Viṣṇu (the sun) strode thrice through the universe.<sup>8</sup> This the arrangement (to be made) for them ; this the division.

<sup>4</sup> *Anantardyam* : literally, without any one between, without an interval, the chain of the gods being uninterrupted.

<sup>5</sup> *Antye*. Sāyaṇa opines that this adjective here is *ekaśeṣa*, i.e., that out of two or more things to be expressed, only one has actually remained. It stands, as he thinks, instead of *ādyā* and *antyā*, just as *pītarū* means "father and mother." (Pāṇini, I, 2, 70.)

<sup>6</sup> *Antataḥ*. Sāy. "at the beginning and end of the sacrifice." But I doubt whether the term implies the beginning also. In the phrase: *antataḥ pratitiṣṭati*, which so frequently occurs in the Ait. Brāhm., *antataḥ* means only "ultimately," at the end of a particular ceremony or rite.

<sup>7</sup> *Ridhnuvanti*. Sāy. *paricharanti*, they worship. He had, in all probability, *Nighaṇṭ*. 3, 5, in view, where this meaning is given to *ridhnuti*. But that this word conveys the sense of "prospering" follows unmistakably from a good many passages of the Saṁhitā of Rigveda and Manu. (See the Saṁskrit Dictionary by Böhtlingk and Roth. s. v. रिद्धि and Westergaard's Radices Sanscritae s. v. रिद्धि, page 182.) In this passage the meaning "to worship," as given by Sāyaṇa, is too vague, and appears not quite appropriate to the sense. On account of its governing the accusative, we must take it here in the sense of a transitive verb, although it is generally an intransitive one. The meaning which lies nearest, is, "to make prosperous." At the first glance it might appear somewhat curious, how men should make the gods prosperous by sacrificial offerings. But if one takes into consideration, that the Vedas, and particularly the sacrificial rites inculcated in them, presuppose a mutual relationship between men and gods, one depending on the support of the other, the expression will no longer be found strange. Men must present offerings to the gods to increase the power and strength of their divine protectors. They must, for instance, inebriate Indra with Soma, that he might gather strength for conquering the demons. The meaning "to satisfy, to please," which is given to the word "*ridhnuvanti*" of the passage in question in Böhtlingk's and Roth's Dictionary, is a mere guess, and wholly untenable, being supported by no Brahmanik authority.

<sup>8</sup> This refers to the verse in the Rigveda Saṁhitā 1,22,17,18 : *idam Viṣṇur vichakrame tredhā nidadhe padam*, i.e., Viṣṇu strode through the universe; he put down thrice his foot; and *triṣṭi padā vichakrume*, he strode three steps. These three steps of Viṣṇu, who represents the sun, are : sunrise, zenith, and sunset.

He who might think himself to have no position (not to be highly respected by others) should portion out (for being offered) *Charu*<sup>\*</sup> over which clarified [5] butter is poured. For on this earth no one has a firm footing who does not enjoy a certain (high) position.<sup>10</sup> The clarified butter (poured over this *Charu*) is the milk of the woman ; the husked rice grains (*tandula* of which *Charu* consists) belong to the male ; both are a pair. Thus the *Charu* on account of its consisting of a pair (of female and male parts) blesses him with the production of progeny and cattle, for his propagation (in his descendants and their property). He who has such a knowledge propagates his progeny and cattle.

He who brings the New and Full Moon oblations, has already made a beginning with the sacrifice, and made also a beginning with (the sacrificial worship of the) deities. After having brought the New or Full Moon oblations, he may be inaugurated in consequence of the offering made at these (oblations) and the sacrificial grass (having been spread) at these (oblations, at the time of making them). This (might be regarded) as one *Dikṣā* (initiatory rite).<sup>11</sup>

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\* *Charu* is boiled rice. It can be mixed with milk and butter ; but it is no essential part. It is synonymous with *odanam*, the common term for "boiled rice." *Satap. Bräh.* 4, 12, 1. There were different varieties of this dish ; some being prepared with the addition of barley, or some other grains. See *Taittiriya Samih.* 1, 8, 10, 1.

[5] <sup>10</sup> *Pratitiṣṭati*, which is here put twice, has a double sense, viz., the original meaning "to have a firm footing, standing," and a figurative one "to have rank, position, dignity." In the latter sense, the substantive *pratiṣṭhā* is of frequent occurrence. Dignity and position depend on the largeness of family, wealth in cattle, &c.

<sup>11</sup> The present followers of the Vedik religion, the so-called Agnihotris, who take upon themselves the performance of all the manifold sacrificial rites enjoined in the Vedas, begin their arduous career for gaining a place in heaven, after the sacred fires have been established, with the regular monthly performance of the *Darsa* and *Pūrṇimāṣṭi* or the New and Full Moon sacrifices. Then they bring the *Chāturmāsyā-isti*, and after this rite they proceed to bring the *Agnistoma*, the first and model of all Soma sacrifices. By the bringing of the New and Full Moon offerings, the Agnihotri is already initiated into the grand rites ; he is already an adept (*Dikṣita*) in it. Some of the links of the *yajna* or sacrifice which is regarded as a chain extending from this earth to heaven, by means of which the successful performer reaches the celestial world, the seat of the gods, are already established by these offerings ; with the deities, whose associate the sacrificer wishes to become after his death, the intercourse is opened ; for they have already received food (*havis*), prepared [6] according to the precepts of sacred cookery, at his hands, and they have been sitting on the sacred seat (*burhis*) prepared of the sacrificial grass (*Darbhā*). Thence the performance of the Full and New Moon sacrifices is here called one *Dikṣā*, i.e., one initiatory rite. But if the Agnihotri, who is performing a Soma sacrifice, is already initiated (*Dikṣita*) by means of the rites just mentioned, how does he require at the opening of the *Agnistoma* (Soma-sacrifice) the so-called *Dikṣāṇya Iṣṭi*, or "offering for becoming initiated"? This question was mooted already in ancient times. Thence, says *Asvalāyana* in his *Śrauta sūtras* (4, 1), that, some are of opinion, the Soma-sacrifice should be performed, in the case of the means required being forthcoming

**[6]** The Hotar must recite seventeen verses for the wooden sticks to be thrown into the fire<sup>12</sup> (to feed it). For Prajāpati (the Lord of all creatures) is seventeenfold; the months are twelve, and the seasons five, by putting Hemanta (winter) and Sisira (between winter and spring) as one. So much is the year. The year is Prajāpati. He who has such a knowledge prospers by these verses (just mentioned) which reside in Prajāpati.

## 2.

**[7]** The sacrifice went away from the gods. They wished to seek after it by means of the Iṣṭis. The Iṣṭis are called Iṣṭis, because they wished (*ish*, to wish) to seek after it. They found it. He who has such a knowledge prospers after he has found the sacrifice. The name āhutis, i.e., oblations, stands instead of āhṛti, i.e., invocation; with them the sacrificer calls the gods. This is (the reason) why they are called āhutis. They (the āhutis) are called ītis; for by their means the gods come to the call of the sacrificer (āyanti, they come). Or they are the paths (and) ways; for they are the ways to heaven for the sacrificer.

There they say, as another priest (the Adhvaryu) offers (*juhoti*) the oblations, why do they call that one, who repeats the *Antrikṣyā* and *Yājyā* verses, a *Hotar*? (The answer is) Because he causes the deities to be brought near (āvāhayāhti), according to their place, (by saying) "bring this one, bring that one."<sup>13</sup> This is the reason why he is called a Hotar

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(the sacrifice is very expensive), after the Full and New Moon sacrifices have been brought; others opine the Soma sacrifice might be performed before the Full and New Moon sacrifices. No doubt, the Agniṣṭoma was in ancient times a sacrifice wholly independent of the Darsa Pūrṇimā-iṣṭi. This clearly follows from the fact, that just such Iṣṭis, as constitute the Full and New Moon sacrifices, are placed at the beginning of the Agniṣṭoma to introduce it.

<sup>12</sup> These verses are called *Sāmidhenas*. They are only eleven in number; but by repeating the first and last verses thrice, the number is brought to fifteen. They are mentioned in Āśval. Sr. 8. 1. 2.; several are taken from Rigveda 3. 27, as the first (*pa vo udjā abhidgavo*) fourth (*samidhyamāna*) 13th, 14th, and 15th (*ilenyo*) verses. Besides these three, Āśv. mentions: *agnā āydhī vitaye* (6, 16; 10, 12, three verses), *agnim dūtam triyimāhe* (1, 12, 1.), and *samiddho agno* (5, 28, 5, 6, two verses). They are repeated monotonously without observing the usual three accents. The number of the sāmidhenas is generally stated at fifteen; but now and then, seventeen are mentioned, as in the case of the *Dikṣāṇiya iṣṭi*. The two additional mantras are called *Dhāyyas*, i.e., verses to be repeated when an additional wooden stick, after the ceremony of kindling is over, is thrown into the fire, in order to feed it. They are mentioned in Sāyaṇa's commentary on the Rigveda Sāmhitā, vol. II., page 762 (ed. M. Müller). S. Āśval. 4. 2, two Dhāyyas at the *Dikṣāṇiya iṣṭi*.

**[7]** <sup>13</sup> At every Iṣṭi, the Hotar calls the particular gods to whom rice-cake portions are to be presented, by their names to appear. At the *Dikṣāṇiya iṣṭi*, for instance, he says: *agnā agnim dvaḥa, viṣṇum dvaḥa*, i.e., Agni! bring hither Agni! bring hither Viṣṇu. The name of the deity who is called near, is only muttered, whilst *dvaḥa* is pronounced with a loud voice, the first syllable *d* being pluto, i.e., containing three short a. See Āśv. Sr. S. 1. 3.

(from *āvah*, to bring near). He who has such a knowledge is called a Hotar.<sup>14</sup>

## 3.

**[8]** The priests make him whom they initiate (by means of the Dikṣā ceremony) to be an embryo again (i.e., they produce him anew altogether). They sprinkle him with water; for water is seed.\* By having thus provided him with seed (for his new birth), they initiate him. They besmear him with fresh butter (*navaṇīta*). The butter for the gods is called *ājya*,<sup>15</sup> that for men *surabhi ghrītam*, that for the manes *āyuta*, and that for the embryos *navaṇīta*. Therefore by anointing him with fresh butter, they make him thrive through his own portion.

They besmear his eyes with collyrium. For this anointment is lustre for both eyes. By having imparted lustre to him, they make him a *Dikṣita*.

They rub him clean with twenty-one handfuls of Darbha grass. By having thus made pure and clean they make him a *Dikṣita*.

They make him enter the place destined for the *Dikṣita*.<sup>16</sup> For this is the womb of the *Dikṣita*. **[9]** When they make him enter the place destined for the *Dikṣita*, then they make him thus enter his own womb. In this (place) he sits as in a secure abode,<sup>17</sup> and thence he

\* These etymologies of *iṣṭi*, *dhuti*, *ūti*, and *hotā* are fanciful and erroneous. The real root of *iṣṭi* is *yaj*, to sacrifice; that of *dhuti* is *ku*, to bring an offering; that of *ūti* is *av*, to protect, to assist; that of *hotā* is *hvē*, to call. The technical meaning of an *iṣṭi* is a series of oblations to different deities, consisting chiefly of *Puroḍāsa*. An *dhuti* or *ūti*, which appears to be an older name of the same idea (this meaning is quite omitted in the Sanscrit Dictionary by B. and R.), is an oblation offered to one deity. This oblation is generally accompanied by two mantras, the first being called the *Anūdikya* or **[8]** *Puro-anūdikya*, the second *Yājyā*. When the second is recited, the oblation is thrown into the fire by the *Adhvaryu*. The *Hotar* repeats only the mantras.

<sup>14</sup> To remind his readers of the difference existing between *ājya* and *ghrita*, *Sāyaṇa* quotes an ancient versus memorialis (*Kṛikā*), *sarpir vīlinam ājyam sydt; ghanibhūtam ghrītam viduh*, i.e., they call the butter, which is in a liquid condition, *ājya*, and that one which is hardened is called *ghrita*. *Ayuta* is the butter when but slightly molten, and *surabhi* when well seasoned. According to the opinion of the *Taittiriyas*, says *Sāyaṇa*, the butter for the gods is called *ghrita*, that for the manes *āstu*, and that for men *nispakva*. *Astu* is the same as *āyuta*, slightly molten, and *nispakva*, the same as *ājya*, entirely molten.

<sup>15</sup> *Dikṣita-vimita*. It is that place which is generally called *pradhīna vāṁśa* (or *prāg-vāṁśa*). This place is to represent the womb which the *Dikṣita* enters in the shape of an embryo to be born again. This is clearly enough stated in the *Brahmana* of another *Sākhā*, which *Sāyaṇa* quotes: तेन प्राचीनवंशप्रवेशेन स्वकीययोगिनिप्रवेशः संपादते.

**[9]** <sup>16</sup> *Sāyaṇa* takes the three ablatives—*tasmād*, *dhrudd*, *yoner*, in the sense of locatives; but I think this interpretation not quite correct. The ablative is chosen on account of the verb *charati*, he walks, goes, indicating the point, whence he starts. The other verb *āste*, he sits, would require the locative. Therefore we should expect both

departs. Therefore the embryos are placed in the womb as a secure place, and thence they are brought forth (as fruit). Therefore the sun should neither rise nor set over him finding him in any other place than the spot assigned to the Dikṣita ; nor should they speak to him (if he should be compelled to leave his place).<sup>11</sup>

They cover him with a cloth. For this cloth is the caul (*ulba*) of the Dikṣita (with which he is to be born, like a child) ; thus they cover him with the caul. Outside (this cloth) there is (put by them) the skin of a black antelope. For outside the caul, there is the placenta (*jarāyu*). Thus they cover him (symbolically by the skin of the antelope) with the placenta. He closes his hands. For with closed hands the embryo lies within (the womb) ; with closed hands the child is born. As he closes his hands, he thus holds the sacrifice, and all its deities in his two hands closed.

They allege as a reason (why the Dikṣita should close together both his hands) that he who takes (among two who are sacrificing on the same place and at the same time) his Dikṣā (initiation) first, is not guilty (of the sin) of "confusion of libations" (*samsāra*).<sup>12</sup> For his sacrifice and the deities are held [10] fast (in his hands) ; and (consequently) he does not suffer any loss like that which falls on him who performed his Dikṣā later.

After having put off the skin of the black antelope he descends to bathe.

Thence embryos are born after they are separated from the placenta. He descends to bathe with the cloth (which was put on him) on. Thence a child is born together with the caul.

#### 4.

The Hotar ought to repeat for him who has not yet brought a sacrifice two *Puronurākyā* verses, *tram agne saprathā asi* (Rig-veda Samhitā 5, 13, 4) for the first, and *Soma yds te mayobhuvah* (1, 91, 9) for the second portion of (the offering of) melted butter. (By reading the third pāda of the first verse *trayā yajnam* "through thee (thy favour) they

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cases, locative and ablative. On account of conciseness, only the latter is chosen, but the former is then to be understood.

<sup>11</sup> For performing, for instance, the functions of nature.—*Sādya*.

<sup>12</sup> If two or more people offer their Soma-libations at the same time, and at places which are not separated from one another, either by a [10] river, or by a mountain, then a "samsāra" or confusion of libation is caused, which is regarded as a great sin. He, however, who has performed his Dikṣā first, and holds the gods between his hands, is not guilty of such a sin, and the gods will be with him.—*Sādya*.

extend<sup>20</sup> the sacrifice," the Hotar extends thus the sacrifice for him (who has not yet brought a sacrifice).

For him who has brought a sacrifice before, the Hotar has to recite (two other mantras instead): *agnih pratnena manmanā* (8, 44, 12) and *Soma girbhīṣ tvā vayam* (1, 91, 11). For by the word *pratnam*, i. e., former (which occurs in the first verse), he alludes to the former sacrifice. But the recital of these verses (for a man who has performed a sacrifice, and for one who has not done so) may be dispensed [11] with. Let the Hotar rather use the two verses which refer to the destruction of *Vṛitra* (*vṛtraghna*), viz., *Agnir vṛitrāśi janghanat* (6, 16, 24), and, *tram soma asi satpatibh* (1, 91, 5). Since he whom the sacrifice approaches, destroys *Vṛitra* (the demon whom Indra conquers), the two verses referring to the destruction of *Vṛitra* are to be used.<sup>21</sup>

The *Anuvākyā* for the Agni-Viṣṇu-offering is: *Agnir mukham prathamo devatānām*, the *Yājyā*: *agnischa Viṣṇo tapa.*<sup>22</sup>) These two verses (addressed) to *Agni* and *Viṣṇu* are corresponding (appropriate) in their form. What is appropriate in its form, is successful in the sacrifice; that is to say, when the verse which is recited refers to the ceremony which is being performed.

(Now follows a general paraphrase of the contents of these two verses) *Agni* and *Viṣṇu* are among the gods, the "guardians of the *Dikṣā*" (that is to say), they rule over the *Dikṣā*. When they offer the *Agni*-

<sup>20</sup> *Vitanvate*. The sacrifice is regarded as a kind of chain which, when not used, lies rolled up; but which when being used, is, as the instrument for ascending to heaven, to be wound off. This winding off of the sacrificial chain is expressed by the term *viton*, to extend. Connected with this term are the expressions *vitanvita* and *vitanvika*.

[11] <sup>21</sup> The verses mentioned here are the *Puro-anuvākyas*, i.e., such ones as are to be recited before the proper *Anuvākyā* with its *Yājyā* is to be repeated. The *Puro-anuvākyas* are introductory to the *Anuvākyā* and *Yājyā*.

<sup>22</sup> Both verses are not to be found in the *Sākala Sākhā* of the Rig-veda, but they are in *Āśval Āśvata Sūtras* 4, 2. I put them here in their entirety:

अग्निसुंस्रं प्रथमो देवतानां संपरानामुच्चमो विष्णुरासीत् ।  
यजमानाय परिगृह्ण देवान् दीर्घवेदं द्विरागच्छतं नः ॥  
अग्निश्चित्प्रयो तप इत्तमं महो दीर्घापाक्षाय बनतं हि शका ।  
विरवेदेवर्यंश्चियैः संविदानो दीर्घामस्मै यजमानाय धत्तम् ॥

[12] i.e., "Among the deities assembled, Agni, being at the head, was the first, and Viṣṇu the last (god). Ye both, come to our offering with the *Dikṣā*, taking (with you all) the gods for the sacrificer! (i.e., come to this offering, and grant the *Dikṣā* to the sacrificer). Agni and Viṣṇu! ye two, strong (gods)! burn with a great heat to the utmost (of your power) for the preservation of the *Dikṣā*. Joined by all the gods who participate in the sacrifice, grant, ye two, *Dikṣā* to this sacrificer." Agni and Viṣṇu, the one representing the fire, the other the sun, are here invoked to burn the sacrificer, by combination of their rays, clean, and to purify him from all gross material dross. The *Dikṣā* should be made as lasting as a mark caused by branding.

Viṣṇu oblation, then those two who rule over the Dikṣā become pleased, and grant Dikṣā, that is to say, the two makers of Dikṣā, they both make the sacrificer a Dikṣīta. These verses are in the *Trisṭubh* metre, that the sacrificer might acquire the properties of the god Indra (vigour and strength).

## 5

[12] He who wishes for beauty and acquisition of sacred knowledge should use at the *Sviṣṭakrit*<sup>23</sup> two verses in the Gāyatri metre as his *Samyājyās*. For the Gāyatri is beauty and sacred knowledge. He who having such a knowledge uses two Gāyatris<sup>24</sup> (at the *Sviṣṭakrit*) becomes full of beauty and acquires sacred knowledge.

He who wishes for long life, should use two verses in the *Uṣṇih* metre; for Uṣṇih is life. He who having such a knowledge uses two Uṣṇihs<sup>25</sup> arrives at his full age (i.e., 100 years).

He who desires heaven, should use two *Anuṣṭubhs*. There are sixty-four syllables in two *Anuṣṭubhs*.<sup>26</sup> Each of these three worlds (earth, air, and sky) contains twenty-one places, one rising above the [13] other (just as the steps of a ladder). By twenty-one steps he ascends to each of these worlds severally;<sup>27</sup> by taking the sixty-fourth step he stands firm in the celestial world. He who, having such a knowledge, uses two *Anuṣṭubhs*, gains a footing (in the celestial world).

He who desires wealth and glory, should use two *Bṛihatis*. For among the metres the *Bṛihati*<sup>28</sup> is wealth and glory. He who, having such a knowledge, uses two *Bṛihatis*, bestows upon himself wealth and glory.

He who loves the sacrifice should use two *Pañktis*.<sup>29</sup> For the sacrifice is like a *Pañkti*. It comes to him who having such a knowledge uses two *Pañktis*.

He who desires strength should use two *Triṣṭubhs*.<sup>30</sup> *Triṣṭubh* is strength, vigour, and sharpness of senses. He who knowing this, uses two *Triṣṭubhs*, becomes vigorous, endowed with sharp senses and strong.

<sup>23</sup> The *Sviṣṭakrit* is that part of an offering which is given to all gods indiscriminately, after the principal deities of the respective *Īśī* (in the *Dikṣiṇya* *Īśī*, these deities are *Agni*, *Soma*, and *Agni-Viṣṇu*) have received their share. The two mantras required for the *Sviṣṭakrit* are called *Sathyājyā*. On account of the general nature of this offering, the choice of the mantras is not so much limited as is the case when the offering is to be given to one particular deity.

<sup>24</sup> They are, *sa haryateśv amartyaḥ* (3, 11, 2), and *Agnir hotā purohitāḥ* (3, 11, 1).

<sup>25</sup> They are, *agni vijasya gomataḥ* (1, 79, 4), and *sa idha no tatas hacīḥ* (1, 79, 5).

<sup>26</sup> *Tam agne vasān* (1, 45, 1, 2).

[13] <sup>27</sup> This makes on the whole 63 steps.

<sup>28</sup> They are, *ena vo agnim* (7, 16, 1), and *udasya sochūḥ* (7, 16, 3).

<sup>29</sup> *Agnim tam manye* (5, 6, 1, 2).

<sup>30</sup> *Due virūpe charathāḥ* (1, 95, 1, 2).

He who desires cattle should use two *Jagatis* (verses in the Jagati metre).<sup>21</sup> Cattle are Jagatl-like. He who knowing this, uses two *Jagatis*, becomes rich in cattle.

He who desires food (*annâdya*) should use two verses in the *Virâj* metre.<sup>22</sup> *Virâj* is food. Therefore he who has most of food, shines (*virâjati*) most on earth. This is the reason why it is called *virâj* (from *vi-râj*, to shine). He who knows this, shines [14] forth among his own people, (and) becomes the most influential man among his own people.

## 6.

The *Virâj* metre possesses five powers. Because of its consisting of three lines (*pâdas*), it is *Gâyatri* and *Uṣnîsh* (which metres have three lines also). Because of its lines consisting of eleven syllables, it is *Trîṣṭubh* (4 times 11 syllables=44). Because of its having thirty-three syllables, it is *Anuṣṭubh*. (If it be said, that the two *Virâj* verses in question, i.e., *preddho agne* and *imo agne* have, the one only 29, and the other 32 syllables, instead of 33, it must be borne in mind that) metres do not change by (the want of) one syllable or two.<sup>23</sup> The fifth power is, that it is *Virâj*.

He who knowing this, uses (at the *Seisṭakrit*) two *Virâj* verses, obtains the power of all metres, gains the power of all metres, gains union, uniformity, and (complete) unison with all the metres.<sup>24</sup>

Therefore two *Virâj* verses are certainly to be used, those (which begin with) *agne preddho* (7, 1, 3), and *imo agne* (7, 1, 18).

*Dikṣâ* is right, *Dikṣâ* is truth; thence a *Dikṣita* should only speak the truth.

Now they say, what man can speak all truth? Gods (alone) are full of truth, (but) men are full of falsehood.

[15] He should make each address (to another) by the word, "vichakṣana," i.e., "of penetrating eye." The eye (*chakṣus*) is *vichakṣana*, for with it he sees distinctly (*vi-pâsyati*). For the eye is established as truth among men. Therefore people say to a man who tells something, 'Hast thou seen it?' (i.e., is it really true?) And if he says, "I saw it," then they believe

<sup>21</sup> They are, *jâmanya gopâ* (5, 11, 1, 2).

<sup>22</sup> They are, *preddho agne* (7, 1, 3), and *imo agne* (7, 1, 18).

[14] <sup>23</sup> In the first verse quoted, there are even 4 syllables less than required. The Brâhmaṇam is not very accurate in its metrical discussion. The *Anuṣṭubh* has 32 syllables.

<sup>24</sup> The meaning is, by using two *Virâj* verses which contain the principal metres, he obtains collectively all those boons which each of the several metres is capable of bestowing upon him who uses them. So the *Gâyatri*, for instance, grants beauty and sacred knowledge, the *Trîṣṭubh* strength, &c. (See above). The metres are regarded as deities. He who employs them becomes pervaded, as it were, by them, and participates in all their virtues and properties.

him. And if one sees a thing himself, one does not believe others, even if they were many. Therefore he should add (always) to his addresses (to others) the word *vichakṣaya*,<sup>35</sup> "of penetrating, sharp eyes." Then the speech uttered by him becomes full of truth.

## SECOND CHAPTER.

*Prāyaniya Iṣṭi.*

7

The *Priyaniya iṣṭi* has its name "*prāyaniya*"<sup>1</sup> from the fact that by its means the sacrificers approach heaven (from *pra-yâ*, going forward). The *prāyaniya* [16]ceremony is the air inhaled (*prâna*), whereas the *udayaniya*, i.e., concluding ceremony (of the whole sacrifice) is the air exhaled. The Hotar (who is required at both ceremonies) is the common hold of both the airs (*samâna*). Both the air inhaled and exhaled are held together (in the same body). (The performance of both ceremonies, the *prāyaniya* and *udayaniya* are intended) for making the vital airs, and for obtaining a discriminating knowledge of their several parts (*prâna*, *uddâna*, &c.)<sup>2</sup>

The sacrifice (the mystical sacrificial personage) went away from the gods. The gods were (consequently) unable to perform any further ceremony. They did not know where it had gone to. They said to Aditi : Let us know the sacrifice through thee ! Aditi said : Let it be so ; but I will choose a boon from you. They said : Choose ! Then she chose this boon : all sacrifices shall commence with me, and end with me. Thence there is at (the beginning of) the *prāyaniya iṣṭi* a Charu-offering for Aditi,

[15]<sup>3</sup>. This explanation of the term *vichakṣaya* refers to the offering of two parts of melted butter (See chapter 4, page 10), which are called *chakṣuśi*, i.e., two eyes. The sacrificer obtains in a symbolical way new eyes by their means to view all things in the right way. The *Dikṣita* ought to use the term *vichakṣaya* after the name of the person who is addressed ; for instance, 'Devadatta Vichakṣana, bring the cow.' According to Āpastamba, this term should be added only to the names of a Kṣatriya and Vaisya addressed; in addressing a Brâhmaṇa, the expression *chanasita* should be used instead.—*Sdy.*

१ प्रायायष्टीय : The masculine is here used, instead of the feminine, कर्मविशेषः is, as *Sdy.* justly remarks, to be supplied. The common name of this ceremony is *Prāyaniya iṣṭi*. The Brâhmaṇam here attempts at giving an explanation of the terms *prāyaniya* and *udayaniya*.

[16]<sup>4</sup> The *Prāyaniya* ceremony is here regarded as the proper commencement of the *yâna*; for the *Dikṣaniya iṣṭi* is only introductory to it. The beginning is compared to the *prâna* and the end to the *uddâna*, both which vital airs are held together by the *samâna*. The Brâhmaṇa mentions here only three *prânas* or vital airs. Two others, *vyâna* and *upâna*, are omitted. This mystical explanation can be only understood if one bears in mind that the *yâna* or sacrifice itself is regarded as a spiritual man who shares all properties of the natural man.

and the same offering is given to her as the boon chosen by her at the end (of the sacrifice). Then she chose this (other) boon. Through me you shall know the eastern direction, through Agni the southern, through Soma the western, and through Savitar the northern direction. The Hotar repeats the (Anuvâkyâ and) Yâjyâ-mantra for the *Pathyâ*.<sup>3</sup> [17] Therefore the sun rises in the east and sets in the west; for it follows in its course the *Pathyâ*. He repeats the (Anuvâkyâ and) Yâjyâ verse for Agni.<sup>4</sup>

That is done because cereals first ripen in southern countries<sup>5</sup> (for Agni is posted at the southern direction); for cereals are Agni's. He repeats the (Anuvâkyâ and) Yâjyâ<sup>6</sup> for Soma. That is done, because many rivers flow towards the west (to fall into the sea), and the waters are Soma's. He repeats the (Anuvâkyâ and) Yâjyâ<sup>7</sup> mantra for Savitar. That is done, because the wind (*paramânah*) blows most from the north between the northern and western directions; it thus blows moved by Savitar.<sup>8</sup>

He repeats the (Anurdhyâ and) Yâjyâ<sup>9</sup> mantra [18] for Aditi, who is the upper region.<sup>10</sup> This is done, because the sky (*asdu*) wets the earth with rain (and) dries it up (which is done from above). He repeats (Anutâkyâ and) Yâjyâ verses for five deities. The sacrifice is, five-fold. All (five)

\* The two verses addressed to *Pathyâ* are Rigveda 10, 63, 15, 16, *savatir nah pathyâsu* (see Nirukti 11, 45). These verses are mentioned in Áśval. Sr. 80, 4, 3. The word *ya/ati* is an abbreviation [17] for *anukâya yajaticha*, i.e., he repeats the Anuvâkyâ (first) and Yâjyâ (second) mantra when an offering is given. Sây. notes from another Sâkhâ the passage : पश्यति स्वस्ति यजति प्राचीमेव तथा दिशं प्रजानाति | i.e., he (the Hotâr) recognises the eastern direction by repeating the Yâjyâ verse addressed to *Pathyâ Savatî*, i.e., well-being when making a journey, safe passage. According to Sâyaga, *Pathyâ* is only another name of Aditi. She represents here the line which connects the point of sunrise with that of sunset.

<sup>1</sup> These are, *agni naya supathâ* 1, 189, 1, and *d devânâm api panthâm* 10, 2, 3.

<sup>2</sup> Sây. states that in the north of the Vindhya mountains chiefly barley and wheat are cultivated, which ripen in the months of Mâgha and Phâlguna (February and March), whilst in the countries south from the Vindhya (i.e., in the Dekhan) rice prevails, which ripens in the months of Kârtika and Mârgaśîrsa (November and December).

<sup>3</sup> They are : *tvañ soma prachikitô manîṣâ*, 1, 91, 1, and *yâ te dhâmaṇî divi* 1, 91, 4. See 1, 9. Áśv. Sr. 8, 4, 3.

<sup>4</sup> They are : *ā viśvadevacam satpatim* 5, 82, 7, and *ya smâ viśvâ /ātâni* 5, 82, 9.

<sup>5</sup> Sây. explains Savitûr as, प्ररकादेवः a moving, inciting god.

<sup>6</sup> These are *sutrâdmîgam prithivîm* 10, 63, 10, and *mahîm ñ ū mâtaram*. Atharva Veda 7, 6, 2.

[18] <sup>7</sup> Sây. explains *uttamâ*, by *úrdhvâ*, referring to a passage of the Taittiriya Veda : अदिलोच्य (प्रजानात्). There is no doubt, the word can mean the upper region, but one would not be quite wrong in translating here the word by "last." For Aditi is here the last deity invoked.

directions are (thus) established ;<sup>11</sup> and the sacrifice becomes also established. It becomes established for such people (only) with whom there is a Hotar having this knowledge (to separate and mark the regions in this way).

## 8

He who wishes for beauty and acquirement of sacred knowledge, should turn towards the east when making the offerings for the *Prayâja* deities.<sup>12</sup> For the eastern direction is beauty and sacred knowledge. He who having this knowledge turns eastward (when making the *Prayâjas*) obtains beauty and sacred knowledge.

He who wishes for food, should turn towards the south when making the offerings for the *Prayâja* deities. For Agni (who is posted at the southern direction) is the eater of food, and master of food. He who having this knowledge goes towards the south (when making the *Prayâjas*) becomes an eater [19] of food, a master of food ; he obtains nourishment along with offspring.

He who desires cattle, should go towards the west when making the *Prayâja* offerings. For cattle are the waters (which are in the western direction). He who having such a knowledge goes westwards becomes rich in cattle.

He who desires the drinking of the Soma, should go towards the north when making the *Prayâja* offerings. For the northern direction is the king Soma. He who having such a knowledge goes northwards (when making the *Prayâjas*) obtains the drinking of the Soma.

The upper direction (*ārdhvâ*) leads to heaven. He who performs the *Prayâja* offerings when standing in the upper direction<sup>13</sup> becomes successful in all directions. For these (three) worlds are linked together. They being in such a condition shine for the welfare of him who has such a knowledge.

He repeats the *Yâjyâ* for the *Pathyâ*.<sup>14</sup> By doing so, he places

<sup>11</sup> The fifth direction is 'ārdhvâ,' above. "The directions are established," means the directions which were previously not to be distinguished from one another, are now separated and may be known.

<sup>12</sup> They are formulas addressed to the following deities : *sumîjh*, the wooden sticks thrown into the fire ; *tominapdt*, a name of Agni ; *īdâ*, the sacrificial food ; *barkis*, the *kusa* grass spread over the sacrificial ground ; and *sudhâkâra*, the call *sudhâ !* at the end of *Yâjyâ* verses. See *Aśvâ. tr. S. 1, 5.*

<sup>13</sup> That is, in the middle of the north and west of the *Ābhavanya* fire.

<sup>14</sup> This refers to the words : ये यजामहे (i.e., we who worship) पथ्यं स्वस्ति which are repeated by the Hotar, after the *Anurâkya* is over, and before the commencement of the proper *Yâjyâ* verse. These words are introductory to the latter. Before all *Yâjyâ* verses (as is generally done), the words ये यजामहे with the name of the respective deity are to be found.—*Saptahdutra*.

speech (represented by *Pathyā*) at the beginning of the sacrifice. The breath (coming out of the mouth and the nostrils) is Agni ; the breath (being within the mouth and nostrils) is Soma. Savitar is to set into motion (the ceremonial machinery), and Aditi is to establish a firm footing. When he repeats a Yājyā to *Pathyā*, then he carries the sacrifice on its path. Agni and Soma verily are the two eyes ; Savitar serves for moving it, and Aditi for establishing a firm footing (to it). For through the [20] eye the gods got aware of the sacrifice. For what is not perceptible (elsewhere) is to be perceived by the eye. If any one even after having run astray gets aware (of any thing) by exerting his eye successively<sup>15</sup> (in consequence of the successive exertions of the faculty of seeing), then he (really) knows it. When the gods (were exerting their eyes repeatedly, and looking from one object to the other) they got sight of the sacrifice. Thus they got sight of it on this earth ; on the earth (therefore) they acquired the implements (required for performing the sacrifice). On her (the earth) the sacrifice is spread ; on her it is performed ; on her the sacrificial implements are acquired. This earth is *Aditi* ; therefore the last Yājyā verse repeated is addressed to her. This is done (in order to enable the sacrificer) to get aware of the sacrifice (the mystical sacrificial man) and to behold afterwards the celestial world.

## 9

They say, the gods should be provided with *Vaiśyas*<sup>16</sup> (agriculturists and herdsmen). For if [21] the gods are provided with them, men

[21]<sup>17</sup> *Anuṣṭyd* is explained by Say. : केनपि प्रयत्निशेषेष. It no doubt, literally means, one standing by the other, one after the other. The substantive *anuṣṭhdna* is the most general word for performance of a religious ceremony, being a succession of several acts. The meaning given to the word in Böhtlingk and Roth's *Samskrit Dictionary* (I. page 124) "with his own eyes," is nothing but a bad guess unsupported by any authority and contrary to etymology and usage. The phrase *anuṣṭyā prajñānī* properly means, he gets aware of the chief object after having got sight of an intermediate one which alone leads to the first. The sacrificer whose principal object is to reach heaven, must first see the medium by means of which he can ascend to the celestial world. This is the sacrifice. Therefore he first sees the sacrifice and then he casts a glance at the celestial world. A traveller who has run astray, must first recognise the direction, and then he may find the way to his homely village.

" According to Sayana, the word *vishā* may convey two meanings : 1. a subject in general ; 2, men of the Vaiśya caste. I prefer the latter meaning. The Vaiśyas are to provide gods and men with food and [21] wealth. They are here evidently regarded as the subjected population. The gods are, as Say. states with reference to the creation theory of the Vājasaneyins, divided into four castes, just as men. Agni and Brihaspati are the Brāhmaṇas among the gods ; Indra, Varuṇa, Soma, the Rudras, Purjanya, Yama, Mṛityu are the Kṣatriyas ; Gāyēśa, the Vasus, the Rudras, the Ādityas, Viśvedevas and Marutas are the Vaiśyas, and Piśācan belongs to the Śūdra caste.

subsequently obtain them also. If all Vaiśyas (to furnish the necessary supplies) are in readiness, then the sacrifice is prepared. It is prepared for that family in the midst of which there is a Hotar who has this knowledge (and makes provision accordingly).

(The gods are provided for with Vaiśyas by the recital of the verse, *svastināḥ pathyāsu*:<sup>11</sup> 10, 63, 15), "O Maruts! grant us in the desert tracks prosperity (by providing us with water); grant us prosperity (by abundance) in waters in a desolated region over which the sky shines! grant prosperity to the wombs of our women for producing children! grant prosperity to our wealth." For the Maruts are the Vaiśyas of the gods (their agriculturists). The Hotar puts them by (repeating) this (mantra) in readiness at the beginning of the sacrifice.

They say, the Hotar should (as *Anuvākyā* and *Yājyā* verses at the Prāyaṇīya iṣṭi) use mantras of all (principal) metres. For the gods conquered the celestial world by means of having used for their (*Anuvākyā* and) *Yājyā* verses mantras of all metres. Likewise, the sacrificer who does the same gains the celestial world. (The two verses) *svasti naḥ pathyāsu* and *svastir iddhi prapathe* (10, 63, 15, 16),<sup>12</sup> which are addressed to *path yāsvasti*, i.e., safe journey, are in the Triṣṭubh metre. The two verses addressed to Agni, *agne naya supathā* (1, 189, 1), and *ā devānām api panthām* (10, 2, 3), [22] are also in the Triṣṭubh metre. The two verses, addressed to Soma, *trām amos prachikita manṣā* (1, 91, 1), and *yā te dhāmāni divi* (1, 91, 4) are (also) in the Triṣṭubh metre. The two verses addressed to Savitri : *ā viśvadevam satpatim* (5, 82, 7), and *yā imā viśed* (5, 82, 9), are in the Gāyatri metre. The two verses addressed to Aditi, *sutrāmāṇam prithicīm* (10, 63, 10), and *mahīm u su mātaram* (Atharv. 7, 6, 2), are in Jagati metre.<sup>13</sup> These are all the (principal) metres: *Gāyatri*, *Triṣṭubh*, and *Jagati*. Those (other metres) follow them. For these (three kinds of metres) are, as it were, of the most frequent occurrence (*pratamām*) at a sacrifice. He, therefore, who having such a knowledge gets repeated his *Anuvākyā* and *Yājyā* verses in these (three) metres, gets repeated them in all metres (obtains the particular advantage to be derived not only from the three metres mentioned, but from all other metres also).

<sup>11</sup> See the 3rd note above, page 16. The translation of the whole is given in the context.

<sup>12</sup> All the *Anuvākyā* and *Yājyā* verses required for the five deities (see 1, 7), of the Prāyaṇīya iṣṭi are here mentioned.

These verses used as Anuvâkyâs and Yâjyâs at this offering (the Prâyañiya Iṣṭî), contain the words, *pra*, forward, forth<sup>19</sup> *ni*,<sup>20</sup> to carry; *pathin*,<sup>21</sup> path; *svasti*,<sup>22</sup> welfare. The gods after having performed an Iṣṭî by means of these verses, gained the celestial world. Likewise, a sacrificer, after having done the same, gains the celestial world. Among these verses there is a pada (a foot, here the last quarter verse of 10, 63, 15): "O Maruts! grant prosperity in wealth." The Maruts are the Vaiśyas (the subjects) of the gods, and are domi-[23] ciled in the air. (By these words just mentioned) the sacrificer who goes to heaven is to be announced to them (the Maruts). For they have the power of preventing him (from going up) or even of killing him. By the words, "O Maruts! grant prosperity," &c., the Hotar announces the sacrificer (his projected journey up to the celestial world) to the Vaiśyas (the subjects) of the gods. The Maruts then neither prevent nor kill him who goes to the celestial world. He who has such a knowledge, is allowed a safe passage up to the celestial world by them.

The two *Samyâjyâ* verses required for the *Sriṣṭakrit* (of the *Prâyañiya-iṣṭî*) ought to be in the *Virâj* metre, which consists of thirty-three syllables. These are: *sed agnir agnîshmr* (7, 1, 14) and *sed agnir yo* (7, 1, 15). The gods after having used for their *Samyâjyâs* two verses in the *Virâj* metre, gained the celestial world. Likewise does that sacrificer gain heaven who uses also two verses in the *Virâj* metre (when performing the *Sriṣṭakrit* of the *Prâyañiya iṣṭî*). They (each of them) contain thirty-three syllables. For there are thirty-three gods, viz., eight *Vasus*, eleven *Rudras*, twelve *Ādityas*, (one) *Prajâpati*, and (one) *Vaṣat-kâra*. In this way, the Hotar makes the gods participate at the very first beginning of the sacrifice in the (33) syllables of the mantra recited; for each syllable is (as it were) a plate<sup>23</sup> for the gods, by which the sacrificer makes (all) deities pleased and satiates them.

They say, at the *Prâyañiya iṣṭî* are (only) the *Praydja*<sup>24</sup> offer-

<sup>19</sup> In the word *prapathe*, in *seastir iddhi prapathe* (10, 63, 16).

<sup>20</sup> In the word *naya*, in *Agne naya* (1, 189, 1).

<sup>21</sup> In the words *pathyâ* and *supathyâ*.

[23] <sup>22</sup> In the verses 10, 63, 15, 16.

<sup>23</sup> The syllables of the mantras represent different plates of food presented to the gods. They can be the food of the gods only in a mystical sense.

<sup>24</sup> See page 18, note 12.

ings to be made, but not the *Anuyâjas* [24] ;<sup>25</sup> for the latter are, as it were, a blank, and (if performed) cause delay. But this (precept) should not be observed; at the said *Iṣṭi* both the *Prayâjas* as well as the *Anuyâja* offerings should be made. For the *Prayâjas* are the vital airs, and the *Anuyâjas* are offspring. When he thus foregoes the *Prayâjas*, he foregoes the vital airs of the sacrificer (deprives him of his life), and when he foregoes the *Anuyâjas*, he foregoes the offspring of the sacrificer (deprives him of it). Thence *Prayâjas* as well as *Anuyâjas* are required (at the *Prâyanîya iṣṭi*).

He should not repeat the *Samyâja* mantras addressed to the ladies<sup>26</sup> (*patnis*, of the gods); nor should he use the *Samsthita-Yajus*<sup>27</sup> formula. Only inasmuch as this is done (i.e., if the *Patni-samyâjya* and *Samsthita-Yajus* offerings are omitted), the sacrifice is complete.<sup>28</sup>

He should keep the remainder of the *Prâyanîya-iṣṭi* offering and (after the *Soma* sacrifice is over) mix it together, with the offering required for the *Uddâyanîya* (concluding) *iṣṭi*, in order to make the sacrifice one continuous uninterrupted whole. (There [25] is also another way for connecting both *Iṣṭis*). In the same vessel, in which he portions out the rice for the *Purodâsa* of the *Prâyanîya iṣṭi*, he should portion out also the rice for the *Purodâsa* of the *Uddâyanîya iṣṭi*. Inasmuch as this is done, the sacrifice becomes continuous, uninterrupted. They say, in doing this the sacrificers succeed in that (the other) world, but not in this one. They use the expression *Prâyanîyam* (on several occasions). For, on the several portions of rice being taken out for the *Purodâsa* (by the *Adhvaryu*), the sacrificers say this is *Prâyanîya* (i.e., to go forth, to progress), and on the *Purodâsa* oblations being thrown (into the fire), they say again, this is *Prâyanîyam* (i.e., to progress). In this way, the sacrificers go forth (*Prayanti*) from this world. But they say so from ignorance (and this objection is consequently not to be regarded.).

The *Anuvâkyâ* and *Yâjyâ* verses of both the *Prâyanîya* and *Uddâyanîya iṣṭis* should interchange in this way, that the *Anuvâkyâ* verses of the

[24] "In the common *Iṣṭis* there are generally three *Anuyâjas*, or oblations of clarified butter, after the *Sviṣṭakrit* ceremony is over. The deities are: *devam barhis* (the divine seat), *deva narâśâḥ*, and *deva agni sviṣṭakrit*. See *Āsv. Sr. S. 1, 8.* The present practice is to leave out the *Anuyâjas* at the *Prâyanîya iṣṭi*.

" These mantras, which are addressed to several deities, chiefly the wives of the gods, are called, *Patni-samyâjyas*. These women are: *Rûkd*, *Sinivali* (full moon), and *Kuhû* and *Anumati* (new moon). In the *Āsv. Sr. S. 1, 10* *Anumati* is omitted.

" The last *Yajus* like mantra which is recited by the *Hotar* at the close of the *iṣṭi*. See *Āsv. Sr. S. 1, 11.*

" The usual concluding ceremonies of the *iṣṭi* are to be dispensed with at the *Prâyanîya*, in order to connect it with the other parts of the sacrifice.

Prâyanîya iṣṭî should be used as the Yâjyâ verses for the Udâyanîya, and the Yâjyâ verses of the Prâyanîya as Anuvâkyâs of the Udâyanîya. The Hotar shifts in this way (the Anuvâkyâs and Yâjyâs of both the Iṣṭis) for ensuring success (to the sacrificer) in both worlds, for obtaining a firm footing (for the sacrificer) in both worlds. The sacrificer (thus) succeeds in both worlds, and obtains a firm footing in both worlds. He who has this knowledge, obtains a firm footing (in both worlds). The Charu oblation which is given to Aditi at the Prâyanîya as well as at the Udâyanîya iṣṭî serves for holding the sacrifice (at both its ends) together, to tie the two knots of the sacrifice (at the beginning and at the end), in order to prevent it from slipping down. Some one (a theologian) has told : this [26] (tying of the two ends of the sacrifice) is exactly corresponding to that (act of common life to which it alludes) ; as (for instance) one ties two knots at both the ends of a rope (*tejanîlî*), in order to prevent (the load which is tied up) from slipping down. In the same way, the priest ties the knots at both ends of the sacrifice (the sacrificial chain) by means of the Charu oblation given to Aditi at the Prâyanîya as well as at the Udâyanîya iṣṭî. Among those (deities required at both the Iṣṭis) they commence with *Pathyâ Svasti* (at the Prâyanîya iṣṭî), and conclude (at the Udâyanîya iṣṭî) also with *Pathyâ Svasti*. (Thus) the sacrificers start safely from here, and end (their journey there, in the other world), they end safely, safely (their journey there, in the other world).

### THIRD CHAPTER.

*The Buying and Bringing of the Soma. The Producing of Fire  
by Friction. The Atithyâ Iṣṭi.*

#### 12.

The gods bought the king Soma in the eastern direction. Thence he is (generally) bought in the eastern direction. They bought him from the thirteenth month. Thence the thirteenth month is found unfit (for any religious work to be done in it) ; a seller of the Soma is (likewise) found unfit (for intercourse). For such a man is a defaulter. (When the Soma, after having been bought, was brought to men (the sacrificers), his powers and his faculty of making the senses sharp moved from their place and scattered everywhere.<sup>1</sup> They tried to collect and keep them [27] together with one verse. But they failed. They (tried to keep them together) with two, then with three, then with four, then with five, then with six, then

<sup>1</sup> *Dîśo* is to be taken as an ablative depending on the verb *vijadasidam*, literally, they were upset (and scattered) everywhere. The preposition *ut* in this verb mainly requires the ablative.

with seven verses ; but they did not succeed in keeping them together, (Finally) with eight verses they succeeded, and recovered them (in their entirety and completeness). (Therefore) what is held together and obtained, that is called *aṣṭau*, i.e. eight (from *as* to reach, obtain). He who has this knowledge obtains anything he might wish for. Thence there are in those ceremonies (which follow the bringing of the Soma to the sacrificial compound), eight verses, each time recited, in order to collect and hold together the strength and those qualities (of the Soma plant) which give sharpness of senses.

## 13.

The Adbvaryu then says (to the Hotar) : repeat a mantra for the Soma who is bought and being brought (to the sacrificial compound). The Hotar repeats : *Bhadrād abhi śreyah prehi*,<sup>2</sup> i.e., go from [28] happiness to still greater bliss. By the word *bhadra*, i.e., happy, this world (the earth) is meant. That world is better (*śreyān*) than this world. Thus the Hotar makes the sacrificer go to the celestial world (which is to be understood by *śreyas*, i.e., better). (The second pada of the verse is): *brihaspatih pura etā astu*, i.e., the (thy) guide be Brihaspati ! If the Hotar has made (by repeating this pada) the Brahma his (the sacrificer's) guide, (the sacrifice) being thus provided with the Brahma will not be damaged. (The third pada of the verse is :) *atha īm avasya vāra ā prithivya*, i.e., stop him (Soma) on the surface of the earth. *Vara* means the place for sacrificing

<sup>2</sup> The mantra is from the Taittiriya Samhitā. We find it also in the Atharvaveda Samhitā (7, 8, 1.) with some deviations, which are found alike in the printed edition and in an old manuscript which is in my possession. The verse reads in the Aitarey, Brāhma, and Taittirīya Samhitā as follows :—

भद्रादभि श्रेयः प्रेहि वृहस्पतिः पुर पता ते अस्तु ।  
अथेमवस्य वर आ पृथिव्या आरे शत्रन् कुणुहि सर्ववीरः ॥

Instead of अभि there is अधि in the A. V., and instead of अथेमवस्य (अथ इम् अवस्य) there is अथेममस्या (अथ इम् अस्या); instead of the plur. शत्रन् we have the sing. शत्रं, and instead of सर्ववीरः there is सर्ववीरं. There is no doubt that the readings of the Atharva Veda look like corrections of the less intelligible parts of the original mantra, which is correct only in the form in which we find it in the Ait. Br. and the Taitt. S. अभि is less correct than अधि. The redactor of the A. V. chose it on account of the so extremely frequent combination of अधि with an ablative which generally precedes (see the large number of instances quoted in B. and R.'s Samskrit Dictionary I. pp. 142, 143), whilst अभि never governs an ablative, but rather an accusative, and is in this passage to be connected with श्रेयः. The words : अथेममस्या are a bad substitute for अथेममस्य. The term *avasya* " make an end, do away with him " (the enemy) was entirely misunderstood by the redactor. *Avasya* he makes *asya* and refers it to पृथिव्या ! The nominative सर्ववीरः which refers only to the deity invoked is made an accusative and referred to शत्रन्, which then became a singular, शत्रं.

to the gods (*devayajana*). (By these words) the Hotar makes him (the Soma) stop (and remain in that place). (The fourth pada is :) *āre satrūn kripuhi sarvavirah*, i.e., endowed with all powers, drive far off the enemies ! (By reading these words) the Hotar turns out the enemy who does injury to the sacrificer, and his adversary, (and) consigns him to the lowest condition.

The Hotar then repeats the triplet : *soma yds te mayohuvah* (1, 91, 9-11), which is addressed to Soma, and is in the Gāyatri metre. In this way the Hotar makes the king Soma flourishing when he is being brought (to the sacrificial compound) by means of his own deity (the verse being addressed to [29] Soma himself), and his own metre (his favourite metre being the Gāyatri.<sup>3</sup>) (The Hotar repeats :) *śarve<sup>4</sup> nandanti yasasā* (10, 71, 10), i.e., "all friends rejoice at the arrival of the friend crowned with fame for having remained victor in the learned discussion (*sabbā*); for as their (of his friends) protector from defects, and giver of food, he is fit and ready for providing them with strength."<sup>5</sup> (Now follows the ex [30] planation) : *Yasah*,

<sup>3</sup> The Gāyatri is said to have assumed the shape of a bird, and brought the Soma from heaven. Thence this metre is sacred to him.

<sup>4</sup> Śay. understands by "the friend," Soma, and by "the friends, who rejoice at the friend's arrival." the priests and the sacrificer. About the same meaning he gives to the verse in his commentary on the Rigveda Saṁhitā. There he explains सदायः; friends, by समानज्ञानः: being equal in knowledge. सब् he refers to "all men of the assembly." पश्यता he takes in the sense of an adjective पश्यत्वना. But it is very doubtful whether this verse had originally any reference to Soma. In the whole hymn (दृहस्पते प्रथमं वाचो अग्ने) of which it forms the eleventh verse, there is nowhere any allusion made to Soma. According to the Anukramanī, the hymn is "seen" (composed) by Brihaspati, the son of Aṅgiras. But this appears to be very unlikely; for Brihaspati himself is addressed in the vocative. Śay. gets over the difficulty by asserting that Brihaspati (the teacher of the Gods and the receptacle of all sacred knowledge) is addressing these words to himself, after having had revealed the meaning and bearing of the Veda, before he ventured upon communicating the revelation (to the Gods). To judge from the contents of the hymn, the author prays to Brihaspati who is the same with Vāchaspati, the god of eloquence and speech, to endow him with the power of giving utterance in the proper words to his feelings, of which only the best ones should be revealed (v. 1). There is an interesting simile to be met with in the 2nd verse : "when the wise made the speech through their mind, purifying it (through their thoughts), just as they purify barley juice (*sakta*) through a filterer (*tittau*)."<sup>6</sup> Sakta is a kind of beer prepared by pouring water over barley, and by filtering it after having allowed it to remain for some time in this state. The whole hymn, in which the name "brāhmaṇa" (as that of a caste) is several times mentioned, appears to refer to the might of speech and the great success to be derived from it when engaged in sacrificing.

<sup>5</sup> The priests live on the presents which are given to them by the sacrificers. Hence the Soma, who is indispensable for the sacrificer, and who is to be administered in the proper way by priests only, is 'their giver of food.'

i.e., fame, glory, is the king Soma. At his being bought, every one rejoices, he who has to gain something (in the shape of Dakṣinā, the sacrificial reward), as well as he who has not. The king Soma "is the friend who remains victor at the learned discussions of the Brāhmans." He is *kilbiṣasprit.*, "the protector from defects." For he protects him from defects who becomes liable to them\* He (that priest) who excels all others (regarding the power of speech and recitation) becomes liable to defects (voice becoming hoarse or the hands flag). Thence they (the sacrificers) say (to the Hotar) : "do not repeat (if thy intention is only to excel a rival in skill) the mantra (wrong), and likewise (to the Adhvaryu :) do not (in a state of confusion) perform the ceremony (wrong); may they now not do anything wrong, in too great a hurry!" He is "*pituṣanīr*," i.e., giver of food; *pitu* is food, and *pitu* is the sacrificial reward (*dakṣinā*). The sacrificer gives, on account of a Soma sacrifice having been performed for him (to the priests), a reward. Thus he makes him (the Soma) "the giver of food" (for the priests.) The word *vājinam* means sharpness of senses and (bodily) strength. He who has this knowledge will preserve up to the end of his life the unimpaired use of his senses and strength.

The Hotar repeats : *āgan deva* (4, 53, 7.), i.e., May the divine mover Savitar come<sup>5</sup> with the *Ritus* (i.e., seasons)! May he make prosperous our household, and bless us with children and nourishment! May he favour us (with gifts) at day and night (always)! [81] May he let us obtain children and wealth! "*āgan* means : he (the Soma) has come and is here by that time (after having been bought). The *Ritus* (seasons) are the royal brothers of the king Soma, just as men have brothers. (By repeating this first pada) the Hotar makes him (the Soma) come with them (his brothers, the *Ritus*). By the words : "may he make prosperous," &c., he asks for a blessing. (By repeating the third pada) "may he favour us at day and night," he asks for a blessing for him (the sacrificer) at day and night. (By the fourth pada:) "may he let us," &c., he (also) asks for a blessing.

The Hotar repeats : *yā te dhāmāni haviṣā* (1, 91, 19), i.e., "may all thy qualities which they honour (with prayers and with oblations) become manifest at (this) sacrifice everywhere! Enter, O Soma! (our) houses (the sacrificial hall) as an increaser of property (of cows), as a protector (from

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\* The Brāhmaṇa as well as Śāyaṇa refer the conjunctive *āgan* to Soma which is certainly not the case. In his commentary on the *Śāṁhitā*, he refers it justly to Savitar (see vol. III, page 236, ed. M. Müller). No doubt the verse was originally intended for Savitar and not for Soma. The whole hymn whence the verse is taken is devoted to Savitar.

evil), as one who gives good children and does not hurt them (in any way)."

The words *gayasphâna*, *prataranya*, *sucirah* mean : be an increaser and protector of our cattle. *Duryâh* means the premises (of the sacrificer) which are afraid of the king Soma having arrived. When the Hotar repeats this (last pada of the verse), he does it with a view to propitiate him (Soma). If the Hotar has thus propitiated him (the Soma), he neither kills the children nor the cattle of the sacrificer.

The Hotar concludes with the verse, addressed to Varuña : *imâm dhiyam śikṣamânya deva* (8, 42, 3), i.e., "O divine Varuña, instruct the pupil in understanding, performance and skill. May we ascend [32] the ship for crossing safely all evil waters and land in safety (on the other shore)." Soma is in the power of the god Varuña, as long as he is tied up (in the cloth),<sup>7</sup> and goes to the places of the *Prâgavâhisâ*. When reciting this verse, he thus makes the Soma prosper by means of his own deity (for as liquor he is *Vâruni*), and his own metre.<sup>8</sup> The "pupil" (learner) is he who sacrifices, for he is learning. By the words "instruct in understanding, performance, and skill," he means, teach, O Varuña, strength (and) knowledge. The "ship" is the sacrifice. The ship is of "good passage." The black goat-skin is the "good passage," and speech the ship. By means of this verse the sacrificer thus ascends speech (as his ship) and sails in it up to the celestial world.

These eight verses which he repeats, are complete in form. What is complete in form, that is successful in the sacrifice, when the verse repeated alludes to the ceremony which is being performed.

Of these verses he repeats the first and last thrice ; this makes twelve (in all). The year consists of twelve months, and Prajâpati is the year. He who has this knowledge succeeds by these verses which reside in Prajâpati. By repeating the first and last verses thrice, he ties the two end knots of the sacrifice for fastening and tightening it, in order to prevent it from slipping down.

#### 14

One of the bullocks (which carry the cart on which the king Soma is seated) is to remain yoked, the other [33] to be

<sup>7</sup> The Soma stalks are to be tied up in a cloth, when they are brought to the sacrificial compound, the front part of which, including the Ahavaniya, Dakshîna and Gârhapatya fires is called, *Prâgavâhisâ* or *Prichâna-râhîsa*.

<sup>8</sup> This is Triṣṭubh. According to another Sâkhâ, as Sây. says, this metre (very likely in the shape of a bird, as the Gâyatris are said to have assumed) went to heaven to abstract the Soma, and brought down the Dakshîna (sacrificial reward), and the internal concentration of the vital powers (the so-called *tapas*). See Ait. Brah. 8, 25.

unyoked. Then they should take down (from the cart) the king (Soma). Were they to take him down when both are let loose, they would bring him into the power of the manes (*pitarah*). Would they do so, when both are still yoked (to the cart), the sacrificer could not keep what he is possessed of, nor increase it; should he have any children, they would be scattered (everywhere, and consequently be lost for him). The bullock which is let loose, represents the children who are in the house, that one which remains yoked, the actions (ceremonies, and worldly pursuits). Those sacrificers who take the Soma down, whilst one of the bullocks is yoked and the other let loose, avail themselves of both actions, of acquiring property, and keeping what they have acquired.

The Devas and Asuras were fighting in these worlds. They fought in the eastern direction; there the Asuras defeated the Devas. They then fought in the southern direction, the Asuras defeated the Devas again. They then fought in the western direction, the Asuras defeated the Devas again. They fought in the northern direction, the Asuras defeated the Devas again. They then fought in the north-eastern direction<sup>10</sup>, there the Devas did not sustain defeat. This direction is *aparājīta*, i.e., unconquerable. Thence one should do work in this (north-eastern) direction, and have it done there; for such one (alone) is able to clear off his debts.<sup>10</sup>

The Devas said, it is on account of our having no king, that the Asuras defeat us. Let us elect a king. [34] All consented. They elected Soma their king. Headed by the king Soma, they were victorious in all directions. He who brings the sacrifice is the king Soma. The Soma faces the eastern direction, when the priests put him (on the cart). By this means the sacrificer conquers the eastern direction. The priests turn the cart round in the southern direction. By this means he conquers the southern direction. They turn (the cart) towards the west; by this means he conquers the western direction. When the cart stands in the northern direction, they take (the Soma) off. By this means he conquers the northern direction. He who has this knowledge conquers all directions.

## 15

After the king Soma has arrived, the reception offering is prepared. For the king Soma comes to the premises of the sacrificer

<sup>10</sup> It is called *dīśīni*, i.e., the direction of *isānah*, who is Siva.

<sup>11</sup> According to the Brahmanical notions, every man born is a debtor. His creditors are the gods, Rishis, the Pitaras, and men. His debt towards the Pitaras or manes, is cleared off by begetting a son. As long as he has begot no son, he is debtor to the manes. To clear his debts towards the gods by offering sacrifices to them, he must have some property. Any act required for the acquisition of anything, should be done in the north-eastern direction.

(as a guest). Thence the offering for receiving him as a guest (*atithi*) is called *Atithya-iṣṭi*. Its Purodāśa is made ready in nine potsherds (i. e., the rice ball, making up the Purodāśa is placed on nine potsherds). For there are nine vital airs (*prāṇāḥ*). (This offering is made) for making the vital airs (to the sacrifice) and for making them severally known. It belongs to Viṣṇu; for Viṣṇu is the sacrifice. By means of his own deity and his own metre<sup>11</sup> he makes the sacrifice successful. For all metres and Priṣṭhas,<sup>12</sup> [35] follow the king Soma, when he is bought (as his retinue). To all who follow a king (as his retinue) a reception is given.

When the king Soma has arrived, then they produce fire by friction. Agni being the animal of the gods, this rite of producing Agni (and throwing him into another fire) is equivalent to the slaughter of an ox or a cow which miscarries, which rite is always performed when a king or another man who deserves high honour<sup>13</sup> is to be received.

#### 16.

The Adhvaryu (says to the Hotar): repeat mantras for Agni, who is being produced by friction.

The Hotar repeats a verse addressed to Savitar: *abhi tvā deva Savitar* (1, 24, 3). They ask: why does he repeat a verse addressed to Savitar for the Agni, who is being produced? (The answer is:) Savitar rules over all productions. Produced<sup>14</sup> (themselves) by Savitar, they (are able) to produce Agni (by friction). Thence a verse addressed to Savitar is required.

He repeats a verse, addressed to *Dyāvā-prithivi*: *mahi dyāuh pri-thivicha na* (4, 56, 1.)

[36] They ask: why does he repeat a verse addressed to *Dyāvā-prithivi* for Agni, who is being produced (by friction)? They answer: the gods

<sup>11</sup> The *Anuvākyā* mantra is, *idam Visvur vichakrame* (1, 22, 17) and the *Yajyā, tad asya priyam abhipditho* (1, 154, 5). See Āśval, Sr. S. 4, 5. Of both verses *Visvū* is the deity. The metre of the first verse is *Gāyatri*, that of the second, *Trisṭubh*. These two metres are regarded as the principal ones, comprising all the rest.

<sup>12</sup> A *Priṣṭha* is a combination of two verses of the *Sāmaveda*. Some of the principal *Sāmans* are in the *Trisṭubh* or *Gāyatri* metro. These two metres represent all others.

<sup>13</sup> The term is *arhat*, a word well-known chiefly to the students of Buddhism. Sāyana explains it by "a great Brāhmaṇ," or a Brāhmaṇ (in general). That cows were killed at the time of receiving a most distinguished guest, is stated in the *Smṛitīs*. But, as Sāyana observes (which entirely agrees with the opinions held now-a-days), this custom belongs to former Yugas (periods of the world). Thence the word: *goghna*, i.e., cow-killer means in the more ancient *Samskrīt* books "a guest": (See the commentators on *Pāṇini* 3, 4, 73); for the reception of a high guest was the death of the cow of the house.

<sup>14</sup> Sāyana explains *prasāta* as "allowed, permitted." According to his opinion, the meaning of the sentence is, "having been permitted by Savitā to perform this ceremony, they perform it." *Prasāta* is then "the permission for performing ceremonies." But I doubt whether this opinion is correct.

caught him (once), when he was born, between heaven and earth (*dyâvâ-prithivi*) ; since that time he is kept there enclosed (by heaven and earth). Thence the Hotar repeats a verse addressed to *Dyâtû-prithivi*.

He repeats a triplet of verses addressed to Agni in the Gâyatri metre : *trdm Agne puškarâd adhi* (6, 16, 13), when Agni is being produced. Thus he makes him (Agni) prosper by his own deity (the verses are addressed to Agni) and his own metre (Gâyatri). The words, *atharvâ-niramanthata*,<sup>15</sup> i.e., the fire-priest produced thee out (of the two wooden sticks by means of friction), are complete in form.

What is complete in form, (that is) when the verse which is repeated alludes to the ceremony which is being performed, that is successful in the sacrifice.

Should Agni not be born (the fire not be produced), or should it take a long time, then the *Rakṣognî*<sup>16</sup> verses, which are in the Gâyatri metre are to be repeated : *Agne hamsi nyatrinam* (10, 118). These (verses) are intended for destroying the Râkṣasas (the evil-doers). For the Râkṣasas have seized him, if he is not born, or if his birth is delayed.

When Agni is born after the recital of the first or the second (and so on) of these (Rakṣognî) verses, then the Hotar has to repeat a verse appropriate to him, who has been born, by containing the term "born," *uta bruvantu jantava* (1, 74, 3).

What is appropriate in the sacrifice, that is successful. He repeats : *ā yam hastena khâdinam* (6, 16, 40).

[37] In this verse occurs the term " *hasta*, hand ;" for they rub him (out of two wooden sticks) by means of their hands. In it there further occurs : *śiur-jâtah*, i.e., a child born ; for, just as a child, he is first born. The word *na* (in *na bibhrati* of the verse) has with the gods the same meaning as *om* (yes) with these (men). He repeats, *pra devam devaritaye* (6, 16, 41). This verse is appropriate for Agni when he is being thrown into the Ahavaniya fire (after having come out of the two wooden sticks). The half verse, *ā sue yonâ niśidatu* (which are contained in this verse), i. e., he may sit in his own house, means, that Agni (the Ahavaniya fire) is Agni's (who was just born by friction) proper place.

In the verse : *jâtam jâtavedasi* (6, 16, 42), the one is *jâta* (the Agni produced by friction), the other *jâtavedis* (the Ahavaniya fire). The words, *priyam śisitha atithim* mean, Agni (the new born) is the beloved guest of the (other) Agni (the Ahavaniya). By the words, *syona ā grihapatim*, he, the priest, places him at ease (by putting him into his

<sup>15</sup> They occur in the first verse of the triplet mentioned.

<sup>16</sup> Verses calculated to kill the Râkṣas who are preventing Agni from being born.

proper place, the Ahavaniya fire). *Agnindagnih samidhyate* (1, 12, 6) is appropriate (when the new born Agni has been thrown into the Ahavaniya fire). In the verse : *tvam hyagne agnina vipro viprena santsatā* (8, 43, 14), the one *vipra* (wise) means one Agni, and the other *vipra*, the other Agni ; the one *san* (being, existing) means the one, the other *san* in (*satā*) the other Agni. The words, *sakha sakyā samidhyase* (at the end of the verse quoted) mean, -this Agni is the friend of the (other) Agni.

In the verse : *tam marjayanta sukratum* (8, 73, 8), the words, *sveṣu kṣayequ*, mean, this Agni is the other Agni's own residence.

With the verse, *yajñena yajñam ayajanta* (1, 164, 50), he concludes. By means of the sacrifice (the ideal omnipresent sacrifice) the gods thus [38] performed (the actual, visible) sacrifice. By having sacrificed Agni through Agni (having thrown the new born Agni into the Ahavaniya fire), the gods went to heaven. (In the remaining part of the verse) "these (producing fire, &c.) were the first rites ; the great ones (the sacrificers) reached that heaven in which those gods who formerly performed the same rites reside" (1, 164, 50), the metres are the *sādhyā devās*, i.e., the gods who (formerly) performed. They sacrificed Agni at the beginning by means of Agni, and went to heaven. There were the Ādityas, and the Angiras. They sacrificed at the beginning Agni by means of Agni and went to heaven. The offering of the fire (Agni) is that offering which leads to heaven. Even if the performing priest is no proper Brāhmaṇ<sup>17</sup> (in the strictest sense), or even pronounced to be an ill-reputed man, this sacrifice nevertheless goes up to the gods, and becomes not polluted by contagion with a wicked man (as in this case the performing priest is). The oblation (of Agni in the Ahavaniya fire) of him who has this knowledge goes up to the gods ; and does not become infected by contagion with a wicked man.

The verses he repeats are thirteen in number ; they are complete in form. If the form is complete and the verse alludes to the ceremony which is being performed, then the sacrifice is successful. Of these [39] verses he repeats the first and the last thrice ; this makes seventeen.

<sup>17</sup> The term in the original is, *abrdhmanoakta*, i.e., who is declared to be no proper Brāhmaṇ. According to Sāy. there are in the Smritis six kinds of men mentioned who are, strictly speaking, not capable of the Brāhmanship, though they are Brāhmans by birth, viz., the servant of a king, a merchant (seller and buyer); the *bahuyājī*, he who performs many sacrifices (for the sake of gain only); the *as rātā-yājaka*, i.e., he who being properly appointed for the performance of the great (Srāuta) sacrifices, performs only the less important domestic rites (*smṛta-karmāṇi*); the *grāmayājī*, i.e., he who performs out of covetousness alone sacrifices for all inhabitants of a village or town qualified or disqualified ; the *brahmabandhu*, i. e., he who performs the daily religious duties neither before sunrise nor sunset.

For Prajāpati is seventeen-fold, comprising such a year as consists of twelve months and five seasons. Prajāpati is the year.

He who has such a knowledge prospers by these verses which reside in Prajāpati. By repeating thrice the first and last verses he ties both the knots of the sacrifice to fasten and tighten it, and prevent it from slipping down.

## 17

(*The Remaining Rites of the Atithi-isti,<sup>18</sup> after the Ceremony of Producing Fire by Friction is finished.*)

The two Puro-anuvākyās for both portions of melted butter<sup>19</sup> (which are to be offered) are, *samidhāgnim duvasyata* (8, 44, 1), and *āpyāyasva sametu* (1, 91, 16.) These two verses are complete in form; for they contain an allusion to guests.<sup>20</sup> When the verse (which is repeated) alludes to the ceremony which is being performed, then the form is complete, and (consequently) the sacrifice successful. The verse (8, 44, 1) alluding to the guest (*atithi*) belongs to Agni, whilst the verse addressed to Soma (1, 91, 16), does not contain the word "guest." If there were a verse addressed to Soma, containing the word "guest," such one should always be used. But notwithstanding (there being no such verse) the verse mentioned (1, 91, 16) refers to a guest, for it contains the term "being fattened;" for, when one feeds a guest [40] (well), then he grows fat, as it were. The Yājyā mantra for both, Agni and Soma, commences with *jusūnah*.<sup>21</sup> The Anuvākyā and Yājyā mantras (for the principal offering consisting of *Purodāsa*) are *idam Viṣṇur*<sup>22</sup> *vichakrame* (1, 22, 17) and *tad asya priyam abhi pātho* (1, 154, 5). Both verses are addressed to Viṣṇu. Having repeated as Anuvākyā a verse with three padas, he uses as Yājyā one consisting of four padas; thus seven padas are obtained.

For the ceremony of receiving a guest (*ātithyam*—*atithi-isti*) is the head of the sacrifice. There are seven vital airs in the head. By this ceremony the Hotar thus puts the seven vital airs in the head (of the sacrificer).

The two Samyājyā mantras, required at the *Sviṣṭakṛit* are: *hotram chitraratham* (10, 1, 5), and *pra prdyam agnir* (7, 8, 4). Both verses are

<sup>18</sup> See the Taittiriya Saṃhitā 1, 2, 10, and Śāṅkara's commentary on it, vol. i., pp. 379—384, ed. Cowell. Āśvala Śānti S. 4, 5.

<sup>19</sup> These two parts are the so-called *chakpusi*, i.e., eyes of the Iṣṭi, which always precede the principal offering, consisting of *Purodāsa*.

<sup>20</sup> In the words of the second pada of *samidhāgnim*, viz., *ghṛitaḥ bodhayata atithim*, refresh the guest with clarified butter drops!

<sup>21</sup> *Jusūno agnir āyasya vetu*; *jusūno Soma āyasya vetu*: may Agni pleased, eat the melted butter, &c.

<sup>22</sup> The *Purodāsa* is given to Viṣṇu who is the chief deity of this Iṣṭi.

complete in form ; for in both the word *atithi*<sup>23</sup>, a guest (referring to Agni's reception as a guest) occurs. The success of the sacrifice depends on the completeness of the form, i.e., that the mantra (which is repeated) alludes to the ceremony which is being performed. Both *Samyahyās* (used at the *Sviṣṭakṛit* of the *Atithi-iṣṭi*) are in the *Triṣṭubh* metre, for getting possession of Indra's powers (for Indra is *Triṣṭubh*). The ceremony ends here with the eating of the sacrificial food.<sup>24</sup> The gods having (once) rested [41] satisfied with the *Atithya-iṣṭi* ending by the eating of the sacrificial food (on the part of the sacrificer and the priests), this *Iṣṭi* is to end with the eating of the sacrificial food (no further ceremonies being required).

They offer only the *Prayājas*<sup>25</sup> at this (*Iṣṭi*), but not the *Anuyājas*. The *Prayājas*, as well as the *Anuyājas* are the vital airs. The airs which are in the head are the *Prayājas*, whilst those in the lower parts of the body are the *Anuyājas*. He who should offer the *Anuyājas* at this (*Iṣṭi*) is just like a man who, after having cut off the vital airs residing in the lower parts of the body, wishes to put them in the head. That would be superfluity,<sup>26</sup> were all the vital airs, those of the head as well as those of the lower parts of the body, to be found at the same place (viz., in the head). If they therefore offer at this (*Iṣṭi*) only the *Prayājas* without *Anuyājas*, then the wish which one entertains at the offering of the *Anuyājas* becomes also fulfilled (for the offering of the *Anuyājas* on this occasion would be a mistake).

#### FOURTH CHAPTER.

(*The Pravargya Ceremony.*<sup>1</sup>)

##### 18.

The sacrifice went away from the gods (saying), I shall not be your food. The gods said : do not go ; thou alone shalt be our food. The gods then killed [42] it. When it had been taken asunder

<sup>23</sup> In the last pada of the first mantra there occur the words *agnim atithim janānām*, and also in the last pada of the second the words *daivyo atithīḥ*, the heavenly guest.

<sup>24</sup> That is to say, the ceremonies, which in the usual course of the *Iṣṭi* follow the eating of the sacrificial food, such as the *Anuyājas*, the *Sūktavāk*, *Sānyavāk*, *Patnisamhyā* and *Sahasthita Japa*, are left out on the occasion of the *Atithya-iṣṭi*.

<sup>25</sup> They precede the principal offering, which consists of *Puroḍāśa*.

<sup>26</sup> This is a mistake in the sacrifice which is to be propitiated.

<sup>1</sup> The *Pravargya* ceremony lasts for three days, and is always performed twice a day, in the forenoon and afternoon. It precedes the animal and *Soma* sacrifices. For without having undergone it, no one is allowed to take part in the solemn *Soma* feast prepared for the gods. It is a preparatory rite, just as the *Dikṣā*, and is intended for providing the sacrificer with a heavenly body, with which alone he is permitted to enter the residence of the gods. That the gods do not receive mortals at their residence when

(cut into pieces) by them, it was found not to be sufficient (to satisfy their appetite). The gods said : this sacrifice after having been taken asunder, will certainly not be sufficient for us. Well, let us dress (and fill up) this sacrifice. After having dressed it, they said to the Ásvins, cure this sacrifice ; for the Ásvins are the two physicians of the gods, they are the two Adhvaryus<sup>2</sup> [43] (sacred cooks). Thence two Adhvaryu priests provide for all the implements required for the Pravargya vessel (gharma). After having done so, they say, " Brahma<sup>3</sup> we shall perform the Pravargya ceremony. Hotar ! repeat the appropriate mantras!"

arriving in their very bodies, one may learn from the amusing story of the king Trisunku, as reported in the Rámáyana (1, 57-60). For the performance of this important ceremony extensive preparations are to be made by the Adhvaryu and his assistant, the Pratiprasthátar. All the vessels and implements required are brought to the spot and placed at the left side of the Gárhapatiya fire. The chief implements are : an earthen vessel of peculiar form, called Mahávira or gharma (i.e., heat, or heated substance, for it is to be heated), a seat (dsandí) to sit on, two wooden pieces for lifting the Mahávira pot (called sápha), two shovels for charcoal (dhriti), one very large wooden spoon (Upayamáni) from which the sacrificer drinks milk (this forms part of the ceremony), three fans (dhavitra), six shavings from the Udombara tree as fuel, thirteen sticks, to be laid round the Mahávira vessel (paridhi), two metal blades, one of gold and one of silver (called suparyarajatdu rukmúnu). A cow and a female sheep are to be kept in readiness. Two bunches of kuśa grass are prepared, and tied in the midst. They are called Veda, and resemble very much the Barema (Barsom) of the Parsis, which is also tied together by means of a reed (olivydóghanem).

The Mahávira is first put on the Vedi. Then the Adhvaryu makes a circle of clay, in which afterwards the Mahávira is put. This ring is called khara, i.e., ass, for earth is always carried on the back of donkeys to the sacrificial compound. After the priests have repeated the mantras required for propitiation (édanti) namo níche, &c., the Mahávira is taken from the Vedi and placed in that earthen ring (khara). Wooden sticks are put around it along with burning coals, and also fire is put in the khara just below the Mahávira, in order to make it hot. The fire is blown by three little fans which serve as bellows. The silver blade is put below, the gold blade above the Mahávira. Whilst the empty vessel is being heated, the Hotar repeats the first series of mantras, called the piśva patala. After the vessel has been made quite hot, it is lifted up by means of the two Sáphas. The cow then is called, tied by the Adhvaryu with a cord, and milked. The milk is put on the left side of the Vedi, and then under recital of the mantra, d daśabhir, poured into the Mahávira. Then the milk of a goat whose kid is dead is taken, and mixed with that of the cow in the vessel. After this has been done, the contents of the Mahávira are thrown into the Ahavaniya fire. The sacrificer drinks milk from a large wooden spoon (Upayamáni) which has been first swollen by the Adhvaryu. The second series of mantras, the so-called uttara patala, is repeated when the cow is milked and her milk poured into the Mahávira. The whole ceremony has been witnessed by me.

\* Viz., the properly so-called Adhvaryu with his constant assistant Pratiprasthátar.

\* The Brahma priests, i.e., the president of the sacrifice, is here informed, that the priests are going to perform the Pravargya ceremony. The Hotar receives at the same time orders to repeat the appropriate mantras. The intimation to the Brahma priest as well as the order to the Hotar are given by the Adhvaryu and the Pratiprasthátar, called the two Adhvaryus.

## 19.

The Hotar begins with *brahma jajñānam prathamam* (Vāj. S. 13, 5. Āśval. S. S 4, 6). In this mantra *Brahma* is Brihaspati (the teacher of the gods); by means of *Brahma* (i.e., the Brahmans) the Hotar thus cures the Pravargya man (the mystical personage, called "sacrifice" which had been torn to pieces by the gods). By repeating the mantra, *iyam pitre rāṣṭri* (Āśval. S. S. 4, 6), the Hotar puts speech in the Pravargya man; for by *rāṣṭri*, i.e., queen, speech is to be understood.

The verse, *mahān mahi astabhāyad* (Āśval. S. S. 4, 6), is addressed to Brahmanaspati. Brahma is Brihaspati; by means of Brahma the priest thus cures the Pravargya man.

**[44]** The verse addressed to Savitar is, *abhi tyam devam savitārami* (Vāj. S. 4, 25. Āśval. S. S. 4, 6). Savitar is the vital air; thus the Hotar puts the vital air in this Pravargya man.

By the verse, *samsīdasva mahān asi* (1, 36, 9), they make him (the Pravargya man) sit down.<sup>4</sup>

The verse, *amjanti yam prathayanto* (5, 43, 7), is appropriate to the ceremony of anointing (the Pravargya vessel with melted butter). What is appropriate in the sacrifice, that is successful.

Of the following mantras, *patangam aktamasurasya* (10, 177, 1), *yo no sanutyu abhidāsad* (6, 5, 4), *bharā no agne sumanā upetau* (3, 18, 1), the first as well as the second verse<sup>5</sup> are appropriate.

The five verses required for killing the Rakṣas, commence with, *kṛnuṣva pājāḥ prasitim* (4, 4, 1-5).

Now follow four single verses:<sup>6</sup>

*Pari tvā girvano gira* (1, 10, 12);

*Adhi drayor adadhā ukthyam* (1, 83, 3);

*Sukram te anyad yajatam* (6, 58, 1);

*Apasyan gopām anipadyamānam* (10, 177, 3).

All these verses (if counted) number to twenty, one. This (sacrificial) man is twenty-one fold; for he has ten fingers on his hands and ten

<sup>4</sup> The Adhvaryus put the Pravargya vessel, the so-called *Mahāvīra*, in an earthen ring, called *Khara*.

<sup>5</sup> That is to say: of the three mantras mentioned, always that one which immediately follows them in the Saṁhitā, is to be repeated along with them. For instance, of 10,177,1 (*patangam aktam*, &c.), is the 2nd verse, to be also repeated.

<sup>6</sup> *Ekapātīṇīḥ*. An *ekapātīṇī* is such a mantra which is taken single, and not followed by any other verse which comes immediately after it in the Saṁhitā. The term is here used to mark a distinction between: *dvé*, i.e., two verses and *pashcha*, i.e., five verses, which follow one another in the Saṁhitā.

on his feet, and the soul is reckoned as the twenty-first. He (thus) prepares the soul as the twenty-first (part).

## 20.

**[45]** (Now follow) nine Pāvamānī-verses (dedicated to the purification of the Soma juice) beginning with, *srakve drapsasya dhamataḥ* (9, 73, 1). There are nine vital airs. By repeating these (verses), the Hotar puts the vital airs in him (the Pravargya man). (Now he repeats) *ayam venas chodayat*<sup>7</sup> (10, 123, 1). (When repeating this mantra, the Hotar points, when pronouncing the word *ayam*, i.e., this, to the navel). "This" (the navel) is meant by *venas*; for some vital airs are circulating (*venanti*) above the navel, others below it. On account of this vital air (the life) taking its origin from the navel, *venas* (circulation, from *ven* to circulate) means "navel." By repeating this mantra, the Hotar puts life in this (Pravargya man).

(Now he repeats the (verses), *pavitram te vitatam* (9, 83, 1), *tapash pavitram vitatam* (9, 83, 2), and *riyat pavitram dhīṣanā atanvata*. On account of their containing the word "pavitram" (pure), the vital airs are purified (when these mantras are recited over them). These are the vital airs of the lower part of the body presiding over the semen, urine, and excrements. (By repeating these three verses) he puts these vital airs in this (Pravargya man).

## 21.

(He now repeats) a hymn, addressed to *Brahmanaspati*.<sup>8</sup> *Gāṇānām tvā ganapatiṁ havāmahe* (2, 23) Brahma is Brihaspati; by means of Brahma he thus cures him (the sacrificial man, who had been torn to pieces). The verses beginning with *prathaścha* **[46]** *yasya saprathaścha nāma* (10, 181, 1-3) are the three *Gharmatantu*<sup>9</sup> mantras; by repeating them the Hotar provides the Pravargya man with a body, and a form. (For in the fourth pada of the first of these verses), there is said: "Vasiṣṭha brought the Rathantara Sāma," and (in the last half verse of the second Gharma-tanu mantra is said), "Bharadvāja made the Brihat Sāma out of Agni."<sup>10</sup> By repeating these mantras, the Hotar provides the Pravargya man with the Rathantara and Brihat-Sāmans (required for its prosperity).

<sup>7</sup> According to *Sāyana* this verse is taken from another *Sākhā*.

<sup>8</sup> In the 2nd pada of the first verse, the name "bruhmaṇaspati" is mentioned.

<sup>9</sup> This means, those mantras the recital of which is calculated to give the new body, which is to be made in the Pravargya vessel (the Gharma), the proper shape.

<sup>10</sup> The Rishi of the Rathantara Sāma: *abhi teś śūra nonumah* (7, 82, 22.) is Vasiṣṭha, and that of the Brihat Sāma: *tvām iddhi havāmahe* (6, 46, 1.) is Bharadvāja.

(By repeating) three verses (of the hymn) *apasyan tad manasā chekitānam* (10, 183, 1), the Rishi of which is *Prajāván*, the son of *Prajāpati* (the Lord of creatures), he provides him with offspring.<sup>11</sup>

(Now the Hotar repeats) nine verses in different metres, commencing with *kā rādhad dhotrā* (1, 120, 1-9).

(These different metres represent the difference in magnitude and expansion of the extremities of the belly of the sacrificial man). For the extremities of the (mystical) sacrificial body (to be restored by means of the Pravargya ceremony) vary as to magnitude and largeness; some are rather thin, others are rather big.

Thence are verses of various metres required (for the verses represent the extremities of the body). By means of these verses (the Rishi) *Kakṣīván* [47] went to the beloved residence of the Aśvins. He conquered the highest heaven. He who has this knowledge goes up to the beloved house of the Aśvins, and conquers the highest heaven.

(Now he repeats) the hymn : *Abhāty agnir uṣasām* (5, 76.) The words : *pipirāṁsam aśvinā gharmam achha* (the fourth pada of the first verse of the hymn mentioned) are appropriate<sup>12</sup> to the ceremony. What is appropriate at the sacrifice, that is successful. This hymn is in the Triṣṭubh metre, for Triṣṭubh is strength; by this means he puts strength in this (Pravargya man.)

He repeats the hymn : *grāvaneva tad id artham jarethe* (2, 39). In this hymn there being expressions like, *akṣit iva* "as the eyes" (2, 39, 5), *karnāciva* "as two ears," *nāsa iva* "as a nose" (2, 39, 6), he puts in this way, by enumerating the limbs of the body, the senses in this (Pravargya man.) This hymn is in the Triṣṭubh metre; for Triṣṭubh is strength. In this way he puts strength in this (Pravargya man.)

He repeats the hymn : *ile dyātāprithivi* (1, 112). (The words in the second pada :) *gharmam surucham* are appropriate.<sup>13</sup> This hymn is in the Jagati metre; cattle is of the same (Jagati) nature. Thus he provides this (Pravargya man) with cattle. By the words : "what assistance you (Aśvinā) have rendered such and such a one" (which occur in every verse of the hymn mentioned), he provides this (Pravargya man) with all those wishes (and their fulfilment) which the Aśvins in this hymn are said to have deemed proper to fulfil.

[48] In repeating this hymn, the priest thus makes this (Pravargya man) thrive by means of those desires (including their satisfaction).

<sup>11</sup> The Hotar when repeating the first of these verses, looks at the sacrificer, when repeating the second, at the sacrificer's wife, when the third, at himself.

<sup>12</sup> The word "gharma," which is a name of the Pravargya vessel, is mentioned in it.

<sup>13</sup> For the word "gharma" (the Pravargya vessel) is mentioned in it.

He repeats the *ruchitavati*, i.e., the verse whose characteristic the word "ruch," to shine, is: *arûruchad uṣasah priśnir* (9, 83, 3). In this way he provides this (Pravargya man) with splendour.

With the verse, *dyubhir aktubhiḥ paripātam* (1, 112, 25), he concludes (the ceremony). (In repeating this verse, the words of which) *aristebhir prithivī uta dyāuh* (contain a prayer for prosperity) he makes thus this Pravargya man thrive, granting him all that is wished for (in the verse mentioned). Now is (completed) the first part of the mantra collection (required at the Pravargya ceremony).

## 22.

The second part of the mantra collection <sup>14</sup> (required at the Pravargya ceremony) is as follows :—

- 1, *Upahvaye sudughām dhenum* (1, 164, 26).
- 2, *Himkrinvatti vasupatni* (1, 164, 27).
- 3, *Abhi tvā dera Saritaḥ* (1, 24, 3).
- 4, *Sami vatsann amātribhiḥ* (9, 104, 2).
- 5, *Samvatsa iva mātribhiḥ* (9, 105, 2).
- 6, *Yaste stanah śāsayo* (1, 164, 49).
- 7, *Gaur amimed anucatsam* (1, 164, 28).
- 8, *Namased upasidatam* (9, 11, 6).
- 9, *Samjānānd upasidan* (1, 72, 5).
- 10, *Adaśabhir* (8, 61, 8).
- 11, *Duhanti saptākān* (8, 61, 7).
- 12, *Samiddho Agnir Aśvinā* (Āśval. 4, 7).
- [49] 13, *Samiddho Agnir vriṣṇā* (Āśval. 4, 7).
- 14, *Tadu prayakṣatamam* (1, 62, 6).
- 15, *Ātmavam nabho duhyate* (9, 74, 4).
- 16, *Uttisṭha Brahmanaspate* (1, 40, 1).
- 17, *Adhukṣat pipuṣṭim iṣam* (8, 61, 16).
- 18, *Upadrava payasd* (Āśval. 4, 7).
- 19, *Asute simchata īriyam* (8, 61, 13).
- 20, *Anūnam aśvinor* (8, 9, 7).
- 21, *Samutye mahatir apah* (8, 7, 22).

These twenty-one verses are appropriate. What is appropriate at a sacrifice, that is successful.

<sup>14</sup> During the recital of the first part of the Pravargya mantras, the vessel had been made only hot; now milk, butter, &c., are to be poured into it. A cow is brought to the spot, which is to be milked by the Adhvaryu. To this ceremony the first mantra of the second part, "I call the cow yielding good milk," refers.

The Hotar, when standing behind (the others)," repeats *ud u sya devah Savitā hiranyayād* (6, 71, 1). When going forward, he repeats, *praitu Brahmanaspati* (1, 40, 3.) When looking at the *Khara* (the earthen ring, in which the Pravargya vessel is placed), he repeats: *Gandharva itthā* (9, 83, 4). When repeating *nāke suparnam upa yat* (9, 85, 11), he takes his seat. By the two mantras, *tapto vām gharma nakṣati svahotā* (Atharv. 7, 73, 5. Āśv. 4, 7), and *ubhā pibatam* (1, 46, 15), the Hotar sacrifices to the forenoon (the deity of the forenoon). After the formula: Agni eat! he pronounces *Vauṣat!* which is in lieu of the *Sviṣṭakṛit*.

By the mantras, *yad usriyāśu svāhutam* (Atharv. 7, 73, 4. Āśv. 4, 7.), and *asya pibatam Aśvinā* (8, 5, 14), he sacrifices for the afternoon. After the formula, Agni eat! he pronounces *Vauṣat!* which is in lieu of the *Sviṣṭakṛit*. They take, for making *Sviṣṭakṛit*, parts of three offerings, viz., Soma juice (contained in the stalks), the things thrown into the Pravargya vessel (milk, butter, etc.), and hot wheys. When the Hotar (after having repeated the two mantras, above mentioned, along with the formula, [50] Agni eat!) pronounces the formula *Vauṣat!* then thus the omission of "Agni *Sviṣṭakṛit*" is replaced."

The Brahma priest mutters (makes *japa*), *āśā daksināśad* (Āśv. 4, 7.)

(After the offering has been given to the fire) the Hotar repeats the following (seven) verses: *svāhākritah śuchir deveṣu* (Atharv. 7, 73, 3. Āśv 4, 7.); *samudrād īrmīm udīyarti veno* (10, 123, 2.); *drapsah samudram abhi* (10, 123, 8); *sakhe sakhyam* (4, 1, 3); *īrdhvā ī su na* (1, 36, 13); *īrdhco nah pāhi* (1, 36, 14); *tam ghem itthā* (8, 58, 17). These verses are appropriate. What is appropriate at the sacrifice, that is successful.

By the mantra, *pākaka śoche tava* (3, 2, 6), the Hotar wants to eat. When eating it, he says: "Let us eat the (remainder of the) offering which has been offered, of the sweet offering which has been thrown into the most brightly blazing (*indratama*) fire! (Let us eat) of thee, O divine gharma (the contents of the Pravargya vessel) which art full of honey, full of sap, full of food, and quite hot (*aṅgirasvat*!). Praise to thee (O gharma!); do me no harm!"

When the Pravargya vessel is put down, then the Hotar repeats these two mantras, *śyeno na yonim sadanam* (9, 71, 6), and *dyasmin saptā Vāsavah*

<sup>11</sup> He stands behind the other priests, when the Pravargya vessel is taken away.

<sup>12</sup> *Anantar-iti* means "what has not gone into" = what is omitted.

<sup>13</sup> The word certainly has here no reference to the *Aṅgiras*, the celebrated Rishis. One of the characteristics of the Gharma food is that it is very hot. This is expressed here. *Aṅgiras* had no doubt originally the same meaning as *aṅgra*.

(Āśval. 4, 7). In whatever (part of the) day (forenoon or afternoon), they are about to take off (the Pravargya vessel from its place), he repeats the mantra, *havir havīmo mahi* (9, 83, 5). With the verse, *sūyavasād bhaga-vat* (1, 164, 40), he concludes (the ceremony).

**[51]** The Gharma (ceremony) represents the cohabitation of the gods. The Gharma vessel is the penis; the two handles (placed underneath, to lift it) are the two testicles, the *Upayamant*<sup>11</sup> the thighs. The milk (in the vessel) is the seed. This seed (in the shape of milk) is poured into Agni as the womb of the gods for production. For Agni is the womb of the gods.

He who knowing this, sacrifices according to this rite (*yajñakratu*), is born (anew) from the womb of Agni and the offerings, and participates in the nature of the Rik, Yajus, and Sāman, the Veda<sup>12</sup> (sacred knowledge), the Brahma (sacred element), and immortality, and is absorbed in the deity.

### 28.

(*Upasad.*)

The Devas and Asuras were fighting in these worlds. The Asuras made these worlds fortified castles, just as the strongest and most powerful (kings) do. Thus they made the earth an iron castle, the air a silver, the sky a golden castle, Thus they made these worlds castles. The Devas said, these Asuras have made these worlds castles; let us thus make other worlds in opposition to these castles. They made out of the earth in opposition (to the iron castle of the Asuras) a sitting-room<sup>13</sup> (*sadas*), out [52] of the air a fire-place (*agnidhṛīya*), and out of the sky two repositories for food (*havirdhāna*). Such they made these worlds in opposition to the castles (into which the three worlds had been transformed by the Asuras). The gods said, Let us perform the burnt offerings called Upasads<sup>14</sup> (i.e., besieging). For, by means of an *upasad*, i.e., besieging, they conquer a large (fortified) town. Thus they did. When they performed the first Upasad, they drove by it them (the Asuras) out from this world (the earth).

<sup>11</sup> A large wooden spoon, from which the sacrificer drinks milk.

<sup>12</sup> Sāyaṇa here understands by Veda the Atharvaveda, or all the Vedas collectively. Brahma is according to him *Hiraṇyagarbha* (the universal soul), and amṛita the supreme soul. But it is very doubtful whether these interpretations are right. By "Veda" certainly the Atharva Veda cannot be meant; for it was not recognized as a sacred book at the time of the composition of the Brāhmaṇas.

<sup>13</sup> A place near the so-called *Uttarā Vedi* which is outside that one appropriated for the performance of the *īḍis*. The latter place is called *Prāchīna pāñcā*. This *sadas* is the sitting-room for the king Soma, after his removal from the *Prāchīna pāñcā*.

<sup>14</sup> There is observable throughout this chapter a pun between the two meanings of *upasad* "siege," and, a certain ceremony.

By the performance of the second, they drove them out of the air, and by the performance of the third, out of the sky. Thus they were driven out of these worlds. The Asuras driven out of these (three) worlds, repaired to the Ritus (seasons). The gods said, Let us perform the Upasads. Thus they did.

These Upasads being three, they performed each twice ; (thus) they became six. There are six Ritus (seasons); thus they drove them (the Asuras) out of the Ritus. The Asuras driven out of the Ritus, repaired to the months. The Devas said, Let us perform the Upasads. Thus they did. The Upasads being six, Let us perform each twice, that makes twelve. There are twelve months. They drove them out of the months. The Asuras driven out of the months repaired to the half-months. The Devas said, Let us perform the Upasads. Thus they did. The Upasads being twelve, they performed each twice : that makes twenty-four. There are twenty-four half-months. They turned them (the Asuras) out of the half-months. The Asuras, turned out of [53] the half-months, repaired to Day and Night (*ahorâtra*). The Devas said, Let us perform the Upasads. Thus they did. By means of the Upasad which they performed for the first part of the day, they turned them out of day, and by means of that which they performed for the second part of the day, they turned them out of night. Thus they disappeared from both day and night. Thence the first Upasad is to be performed during the first part of the day, and the second, during the second part. By doing so, the sacrificer leaves only so much space to his enemy (as there is between the junction of day and night.)

#### 24.

The Upasads are the goddesses of victory (*jitayâh*). For, by means of them, the gods gained a complete victory, destroying all their enemies. He who has such a knowledge, gains a victory, destroying all his enemies. All the victories which the gods gained in these (three) worlds, or in the Ritus (seasons), or in the months, or the half-months, or in day and night, will he (also) gain who has such a knowledge.

(*The Tândnaptram "ceremony, or solemn oath taken by the priests.*)

The Devas were afraid, surmising the Asuras might become aware of their being disunited, and seize [54] their reign. They marched out in

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" The Tândnaptram ceremony which is alluded to and commented on in this paragraph, is to take place immediately after the *Atithya iṣṭi* is finished, and not, as it might appear from this passage, after the Upasad. It is a solemn oath taken by the sacrificer and all the officiating priests pledging themselves mutually not to injure one another. It is chiefly considered as a safeguard for the sacrificer who is, as it were, entirely given up to the hands of the priests. They are believed to have the power of

several divisions and deliberated. Agni marched out with the Vasus, and deliberated. Indra did so with the Rudras; Varuna with the Ādityas; and Bṛihaspati with the Visve Devas. Thus all, having severally marched out, deliberated. They said, " Well, let us put these our dearest bodies <sup>23</sup> in the house of Varuṇa, the king, (i.e., water); he among us who should, out of greediness, transgress this (oath, not to do anything which might injure the sacrificer), he shall no more be joined with them." <sup>24</sup>

[55] They put their bodies in the house of Varuṇa. This putting of their bodies in the house of Varuṇa, the king, became their *Tānūnaptrām* (joining of bodies). Thence they say: none of those joined together by the *tānūnaptrām* ceremony is to be injured. Thence the Asuras could not conquer their (the gods') empire (for they all had been made inviolable by this ceremony).

## 25.

The Atithya-iṣṭi is the very head of the sacrifice (the sacrificial

destroying him, or cheating him out of what he is sacrificing for, by not performing the ceremonies required in the proper, but in a wrong, way. This oath is taken in the following way: The Adhvaryu takes one of the large sacrificial spoons, called *Dhrutē*, and puts melted butter in it. He then takes a vessel (*Kānsā*, a goblet) into which, after having placed it on the Vedi, he puts by means of a *Sruva* the melted butter contained in the *Dhruvā*. He puts five times the *Sruva* in the *Dhruvā*, and each time after a piece of melted butter having been taken out, a *Yajus* (sacrificial formula) is repeated, viz.: *dpataye tuः grīhṇāmi*; *paripataye tuः grīhṇāmi*; *tānūnaptre tuः grīhṇāmi*; *śikṣardya tuः grīhṇāmi*; *sakmann oīṣṭhāya tuः grīhṇāmi* (see Black Yajurveda I, 2, 10, 2.; Vājasaneyasamh. 5, 5, where *grīhṇāmi* and *tuः* are only put once). All priests with the-sacrificee now touch the vessel (*Kānsā*) in which the *dīya* or melted butter thus taken out of the *Dhravā* had been put. They may touch, however, the *dīya* (melted butter) by means of a stalk of *Kusa* grass. When touching the butter, they all repeat the formula: *anidhriṣṭam asi*, &c. (Bl. Y. I, 2, 10, 2.) " thou art inviolable." All the seven Hotars then put their hands in the *madanti*, a copper vessel, which is filled with water. This latter ceremony, only performed by the Hotars, is regarded as the symbolical deposition of the priests' own bodies in the "house of Varuṇa," which is only a poetical expression for the copper vessel filled with water.

As to the name *tānūnaptrām*, one is induced to refer it to *tānūnapāt*, a name of Agni, by which he is invoked in the *Prayījas* and which occurs along with others at this very ceremony. But I doubt whether the name *tānūnaptrām* has here anything to do with Agni *tānūnapāt*. The latter word means only one's own son, or one's own relative. By taking this solemn oath, the sacrificer and the officiating priests come as it were into the closest contact with one another, bound by ties as strong as family ties. The term, therefore, means only: contracting of the closest relationship, brotherhood.

<sup>23</sup> Say, understands by this expression "wife and children." But this interpretation is doubtful to me.

<sup>24</sup> This is the formula of the oath, which is very ancient in language, as the forms: *Samgacchatdi*, 3rd pers. sing., conjunct., middle voice, and, *bhavishid*, conjunct. of the aorist, clearly prove.

personage); the Upasads are his neck. The two stalks of Kusa grass (held by the Hotar) are of the same length; for head and neck are equal.

The gods made the Upasads as an arrow (the upasad ceremony served them as an arrow); Agni was its shaft, Soma its steel, Viṣṇu its point, and Varuṇa its feathers. The gods holding this arrow represented by the Ajya (at the Upasad ceremony) discharged it, and, breaking with it the castles of the Asuras, entered them. For these (deities, Agni and so on) are in the Ajya offering. At first he (the sacrificer) undergoes the religious ceremony of drinking (milk) coming from four nipples (of the cow),<sup>25</sup> for the arrow in the Upasads consists of four parts, viz., shaft, steel, point, and feathers. He (subsequently) undergoes the religious ceremony of drinking what comes from three nipples. For the arrow in the Upasads consists of three parts, viz., shaft, steel, and point. He undergoes the religious ceremony of drinking what comes from two nipples. For the arrow in the Upasads consists of two parts, viz., shaft and point. He undergoes the religious ceremony of drinking what comes from one nipple (alone). For, in the Upasads, there is only "one" arrow mentioned (as [56] a unit). By means of one alone (i.e., by co-operation of all its parts) effect is produced. The worlds which are above are extended<sup>26</sup> and those which are below, contracted. The priest (in performing this ceremony) commences by that number of nipples (four) which represents the larger worlds, and proceeds to those which represent the smaller ones.<sup>27</sup> (That is done) for conquering these worlds.

(Now the Sāmidhēni verses for the forenoon and afternoon Upasad ceremonies are mentioned).<sup>28</sup>

*Upasadyāya milhushe* (7, 15, 1-3), *Imām me Agne samidham* (2, 6, 1-3). Three Sāmidhēni verses are to be repeated each time (the first set in the forenoon and the second in the afternoon). They are complete in form. When the form is complete, and the verse which is recited alludes to the ceremony which is being performed, then the sacrifice is successful. For *Anurākyās* and *Yājyās*, *Jaghnivati* verses (such verses, as contain derivatives of the root *han* to kill) ought to be used. These are: *agnir vrītrāni jamghanat* (6, 16, 34); *ya agra iva saryahā* (6, 16, 39);

<sup>25</sup> See Black Yajurveda, ed. Cowell, I, p. 400.

<sup>26</sup> The highest world is *Satyaloka* which is the largest of all; *Dyuloka* is smaller; *Antarikṣa loka* and *Bhūrloka* are successively smaller still.

<sup>27</sup> That is to say, he milks on the first day four nipples, on the second three, and on the third two and one.

<sup>28</sup> After some preliminary remarks on the importance and signification of the Upasad ceremony, the author goes on to set forth the duties of the Hotar when performing the Upasad, which has all the characteristics of a common *Iṣṭi*.

*team somâsi satpatilb* (1, 91, 5); *gayasphâno amiraha* (1, 91, 12.); *idam Viñur vichakrame* (1, 22, 17.); *trîni padda vichakrame* (1, 22, 8).<sup>29</sup> This is the order for the forenoon ceremony. For the afternoon ceremony he inverts the order of these verses (so as to make the Yâjyâ of [57] the forenoon Anuvâkyâ in the afternoon, and *vice versa*). By means of these Upasads the Devas defeated (the Asuras), and, breaking down their castles, entered them.

In performing the Upasad ceremony he should use verses in the same metre (for all the Âbutis), not such ones as are in different metres. When the Hotar uses different metres, then he produces the king's evil on the necks (of the sacrificers). Thus the Hotar has it in his power to produce diseases. Thence the mantras (for the chief deities at the *Upasad iṣṭi*) should be always of the same metre, not of different metres.

*Upavîh*, the son of *Janaśrutî*, said in a Brâhmaṇam about the Upasads, as follows: "From this reason (on account of the Upasads) the face of an ugly-looking Śrotriya makes upon the eye of an observer the distinct impression, as if it were very full, and he like a person who is in the habit of singing." He said so, for the Upasad offerings, consisting of melted butter, appear on the throat as a face put over it.)

## 26.

(Neither *Prayâjas* nor *Anuyâjas* are to be used at the *Upasad Iṣṭi*).

The *Prayâjas* as well as the *Anuyâjas* are the armour of the gods. (The *Upasad iṣṭi*) is to be performed without both, in order to sharpen the arrow for preventing it from recoiling.

The Hotar repeats the mantras (at this occasion) only after having overstepped (the boundary between the Vedi and Ahavanya fire on all sides<sup>30</sup>), in order to supervene the sacrifice, and prevent it from going.

[58] They (the divines) say: it is, as it were, a cruel act, when they perform ceremony of (touching) the melted butter (the *Tânûnpatram*) near the king Soma.<sup>31</sup> The reason is, that Indra, using melted butter as his thunderbolt, killed Vritra. In order to compensate the king Soma for any injury he might have received from the performance of the *Tânûnpatram* ceremony in his presence) they sprinkle the king (Soma)

<sup>29</sup> The respective deities of these *Anuvâkyâs* and *Yâjyâs* are: *Agni*, *Soma*, and *Viñu*.

<sup>30</sup> In most ceremonies he oversteps this boundary only towards the south. But at the *Upasad* ceremony it is done on all sides.

<sup>31</sup> The vessel, containing the *Ajya* which is to be touched by all the priests and the sacrificer, in order to bind them together by a solemn oath, is placed over the *Soma* plant which is lying on the *Vedi*. To put anything on the king *Soma*, is regarded as a cruel treatment which is to be atoned for. *Soma* is to be pacified by sprinkling with water, which ceremony is called *dipyâyanam*—*Soma prayoga*.

with water (whilst the following mantra is repeated) : *am̄sur am̄suṣṭe deva Soma* (Taitt. 1, 2, 11, 2). When they perform this ceremony near him (Soma), which is, as it were, a cruel treatment of him, then they (subsequently) make him (Soma) by this (sprinkling of water) fat (when lying) on her (the Vedi), and make him grow.

The king Soma is the fruit of heaven and earth. When repeating the words : *esta r̄dyah*,<sup>1</sup> &c., they (the Hotri priests) throw the two bundles of *kusa* grass (held in their hands, in the southern corner of the Vedi), and put their right hands over their left ones<sup>2</sup> (to cover the *kusa* grass). By making a bow to "heaven and earth" (which are represented by those two bundles of *kusa* grass) they make them both grow.

### [59] FIFTH CHAPTER.

(*The Ceremonies of carrying the Fire, Soma, and the Offerings from their Places in the Prâchîna-vâmsa to the Uttarâ Vedi.*)

#### 27.

The king Soma lived among the Gandharvas. The Gods and Rishis deliberated, as to how the king might be induced to return to them. Vâch (the goddess of speech) said, the Gandharvas lust after women. I (therefore) shall transform myself into a woman, and then you sell me to them (in exchange for Soma).<sup>1</sup> The gods answered: "No! how may we live without thee? She said, sell me unto them; if you should want me, I shall return to you." Thus they did. In the disguise of a big naked woman she was sold (by the gods to the Gandharvas) in exchange for Soma. In imitation (of this precedent) they drive away an immaculate cow of one year's age, being the price<sup>2</sup> at which they purchase the king Soma. She (this cow) may, however, be rebought<sup>3</sup>; for Vâch (whom this cow, for which the Soma is bought, represents) returned to the gods. Thence the mantras (after Soma has been bought) are to be repeated with a low voice. After Soma has been bought, Vâch is with the Gandharvas; but she returns as soon as the ceremony of the Agniprânayana is performed.

<sup>1</sup> These words follow the mantra mentioned above : *am̄sur am̄suṣṭe*, &c. (Taitt. Samh. 1, 2, 11, 1.; but the text differs a little from that in our Brâhmaṇam).

<sup>2</sup> The term used is : *prastarenihmayate*, literally, he conceals the two bundles of *kusa* grass. The concealment is done in the manner expressed in the translation, as I myself have witnessed it.

<sup>3</sup> This is the meaning of the verb *pau*, which appears to be related to the Latin *pignus*, pawn.

<sup>4</sup> Instead of giving a cow, the sacrificer pays the price of a cow in money to the Brahman who brings him the Soma. To sell Soma is regarded as very disreputable. The seller is not admitted to the sacrificial compound, nor invited to the great dinner which the sacrificer must give to Brahmans at the end of the sacrifice.

<sup>5</sup> As a rule, the cows given in Dakshina, cannot be rebought by the giver.

[60] *The Agni-pranayana, i.e., Ceremony of Carrying the Sacrificial Fire to the Altar destined for the Animal and Soma Sacrifices.)*

The Adhvaryu orders (the Hotar), when the sacrificial fire is to be carried (to the Uttarā Vedi), to repeat mantras appropriate (to the ceremony).

(He repeats :) *pra devam devyād* (10, 176, 2). If the sacrificer be a Brahman, he ought to repeat a verse in the Gāyatri metre ; for the Brahman belongs to the Gāyatri metre (has its nature). The Gāyatri is beauty and acquisition of sacred knowledge. (This metre) makes him the (sacrificer) thus prosper by means of the beauty and sacred knowledge (which is contained in it).

If the sacrificer be a Kṣattriya, he should repeat a Triṣṭubh, viz.—*imam māhe vidathyāya* (3, 54, 1). For the Kṣattriya belongs to the Triṣṭubh (has its nature). Triṣṭubh is strength, sharpness of senses and power. By repeating thus a Triṣṭubh, the Hotar makes him (the sacrificer of the Kṣattriya caste) prosper through the strength, sharpness of sense and power (contained in the Triṣṭubh). By the words of the second pada of the verse mentioned) : *śāscatkrīta idyāya prajabhrur*, i.e., "they brought to him who is to be praised always (Agni), the Hotar brings the sacrificer at the head of his (the sacrificer's) family. By the second half verse, *śrinotu no damyebhir*, &c., i.e., may Agni hear us with the hosts (the flames) posted in his house; may he, the imperishable, hear (us) with his hosts in heaven ! (the Hotar effects that). Agni shines in the house of the sacrificer till the end of his life (i.e., he is always protected by him).

If the sacrificer be a Vaiśya, the Hotar should repeat a verse in the Jagati metre, viz.:—*ayam iha prathamo* [61] (4, 7, 1). For the Vaiśya belongs to the Jagati: cattle is of the same (Jagati) nature. Thus he makes him prosper by means of cattle (provides him with it). In its fourth pada *vaneṣu*, &c., the word *vīṣe* (Vaiśya) is mentioned. This is appropriate. What is appropriate, that is successful in the sacrifice.

When repeating the verse : *ayam u ṣya pra devayur* (10, 176, 3), which is in the Anuṣṭubh metre, the Hotar sends forth speech (i.e., he repeats for the first time, this mantra, with a loud voice again, after having only inaudibly muttered some of the preceding ones). For the Anuṣṭubh metre is speech. By repeating (an Anuṣṭubh), he thus sends forth speech in speech. By the words *ayam u ṣya* he expresses the following sentence : I who formerly was living among the Gandharvas have come.\*

\* The author of the Brāhmaṇam tries to find in the words *ayam u ṣya* of the mantra,

By the verse : *ayam agnir uruśyati*, &c. (10, 176, 4) i.e., "this Agni makes (us) fearless by dint of his immortal nature, as it were," the Hotar provides him (the sacrificer) with immortality. (The second half of this verse), *sahasas chit salityin devo jledtare kritah*, i.e., "the god has been made very powerful by means of (his own) power, in order to preserve [62] (our) lives" signifies, that he (Agni) is the god who, by (our) repeating this verse, is made the preserver of (our) lives.

(The Hotar now repeats :) *ilāyds tva padē rayam*, &c. (3, 29, 4), i.e., "we put thee, O Jātavedas! (Agni) in the place of *Id*, in the centre (*nābhi* of the *Uttarā Vedi*)<sup>5</sup> on the earth to carry up (our) offerings." By *nābhi* (lit. navel), the *nābhi* of the *Uttarā Vedi* is meant. *Nidhimahi* (lit. we put down) means "they are about to put him (Agni) down." The term "*havydya to have*" means : he is about to carry up the sacrifice.

(The Hotar repeats :) *Agne viśvebhīḥ svanīka* (6, 15, 16). "O Agni, "with thy well-armed host (the flames), take first with all the gods thy "seat in the hole which is stuffed with wool ; carry well the sacrificial "offering, seasoned with melted butter, and deposited in thee as in a nest, "for the sacrificer who is producing (the mystical sacrificial man) anew." (When repeating the first and second padas :) *agne viśvebhīḥ*, he makes him (Agni) with all the gods sit. (When repeating the third pada : *kulāyinam ghrītavantam*, &c.) a bird's nest, as it were, consisting of sticks of fir-tree wood, an odoriferous gum (*guggul*), a braid of hair (*drṇāstukdh*), and a kind of fragrant grass,<sup>6</sup> is prepared (for Agni) at the sacrifice.

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in question, an allusion to the fable reported in 1, 27, on the Vāch's (speech) residence among the Gandharvas. But this interpretation is wholly ungrammatical and childish. *Ayam*, the masculine of the demonstrative pronoun, is here, as Sāyaṇa explains, according to the Brāhmaṇam, taken as a feminine, in order to make it refer to *Vāch*, which word is feminine. The impossibility of such an explanation will be apparent to every reader. The verse in question refers to the ceremony of the *Agni-prāṇayānam*, the carrying of the fire from the Abavaniya fire to the *Uttarā Vedi*; but its subject is Agni, and not *Vāch*. I translate it as follows : "This very Hotar (i.e., Agni, whom the Hotar represents) "desirous of worshipping the gods, is carried (thither, to the *Uttarā Vedi*) for the performance of the sacrifice (animal and Soma offering). He (when being carried) appears "by himself as a fiery chariot (the sun) surrounded (by a large retinue of priests and "sacrificers)."

<sup>5</sup> The *Nābhi* of the *Uttarā Vedi* (the altar outside the *Prāchīna vāmī* or place for the *Iṣṭis* with the three fires) is a hole of a quadrangular form in the midst of this altar, filled with *kusa* grass, &c. (see below) in which the fire brought from the Abavaniya is deposited.

<sup>6</sup> The articles here mentioned, are put in the *Nābhi*, or hole in the *Uttarā Vedi*. They are regarded as forming the nest of Agni. As living in this nest like a bird, he is called *kulāyi*.

(When repeating the fourth pada:) *yajnam naya*, &c., he thus places the sacrifice (the sacrificial personage) straight on him (Agni).

**[63]** (The Hotar repeats): *sida hotah sva u loke*, &c. (3, 29, 8), i.e., "sit, O Hotar! (Agni) in thy own place (the Nâbhi), being conspiracious; make sit the sacrifice in the hole of the well-made (nest). "Mayst thou, Agni, who art going to the gods with the offering, repeat sacrificial verses addressed to<sup>1</sup> the gods". Mayst thou grant the sacrificer a life with abundance."

By "Hotar" Agni is to be understood; for he is the Hotar of the gods. "His own place" (*sva u loke*) is the Nâbhi of the Uttarâ Vedi. By the words: make sit, &c., the Hotar asks a blessing for the sacrificer; for the "*yajña*" (sacrifice, mentioned in this verse) is the sacrificer. When repeating the second half of this verse: *devivir*, &c., the Hotar provides the sacrificer with life; for "*vayas*" (mentioned in this verse) is life.

(The Hotar repeats:) *ni hota hotriṣadane* (2, 9, 1), i.e., "the Hotar of great knowledge and skill, who is brightly shining, sat down on the Hotri-seat (place for the Hotar), Agni, who deeply comprehends the inviolable laws (of the sacrificial art), he, the most splendid (*vasiṣṭhah*) who bears a thousand burdens (i.e., preserver of all) and has a flaming tongue." By *Hotar* is Agni to be understood; *hotriṣadanam* is the *nâbhi* of the *uttarâ vedi*. By "he sat down" is expressed that he was put there. The term "*vasiṣṭha*" means, that Agni is the most shining (*rasu*) among the gods. The term "*sahasrambhara*" means, that they, though he (Agni) be only one, multiply him by using him at different occasions. He who has this knowledge, has a thousand-fold profit.

The Hotar concludes with the verse: *team dūtas team u nab* (2, 9, 2), i. e., "thou art our messenger, our [64] protector behind (us); thou the bringer of wealth, O strong one! O Agni! do not neglect the bodies (members) in the spread of our families. The herdsman with his light was awake." Agni is the herdsman (*gopa*) of the gods. He who knowing this, concludes (the ceremony of Agni-pranayanam) with this verse (mentioned), has Agni everywhere round him as herdsman (watchman) for himself and the sacrificer, and secures thus welfare for the whole year.

He recites these eight verses (just enumerated), which are complete in form. What is complete in form, that is, when the mantra recited alludes to the ceremony which is being performed, that is successful in

<sup>1</sup> The verb *yaj* has here (as in many other cases) the meaning: to repeat the Yâjya-mantra.

the sacrifice. Of these eight verses he repeats the first and last thrice ; that makes twelve. Twelve months make a year ; the year is Prajāpati. He who has such a knowledge, prospers through these verses which reside in Prajāpati.

By repeating the first and last verses thrice, he ties the two ends of the sacrifice, in order to give it a hold and tighten it to prevent it from falling down.

## 29.

(*The Carrying of the Repositories*<sup>8</sup> of Sacred Food to the Uttarā Vedi).

The Adhvaryu calls (upon the Hotar) : repeat the mantras appropriate to the two repositories with sacred food (*Havirdhāna*) being carried (to the Uttarā Vedi).

He repeats : *yuje<sup>9</sup> rām brahma, &c.* (10, 13, 1), "the Brahma is joined to the praises of you both." [65] For the two *Havirdhānas*, which are gods, were united with the Brahma. By reciting this verse he joins both these (*Havirdhānas*) with the Brahma, and having this latter (Brahma) power, he does not suffer any harm.

He repeats the triplet : *pretām yajnasya śambhura* (2, 41, 19-21), which is addressed to Heaven and Earth.

They ask : "Why does the Hotar repeat a triplet addressed to Heaven and Earth, when he is reciting mantras to the two *Havirdhānas* being removed (to the Uttarā Vedi) ?" (The answer is) : Because Heaven and Earth are the two *Havirdhānas* of the gods. They are always repositories for offerings ; for every offering is between them (Heaven and Earth).

The verse, *yame ivā yatamāne yadaitam* (10, 13, 2), means : these two *Havirdhānas*, walk together, like twins, their arms stretched. (The second pada of this verse) *pra rām bharan mānuṣā devayantah* means, that men bring both (these *Havirdhānas*) when worshipping god. (The third and fourth padas :) *āśidatam u lokam*, &c., allude to Soma (by the name *Indu*). By repeating this (half verse), the priest prepares for the king Soma (a seat) to sit on (alluding to *āśidatam*).

(He repeats :) *adhi dvayor adadhā ukthyam vachāḥ* (1, 83, 3). This *ukthyam vachāḥ* is as a cover, forming the third piece (in addition to the two *Havirdhānas*) put over both.<sup>10</sup> For *ukthyam vachāḥ* is the

<sup>8</sup> The two *Havirdhānas*, are two carts, on which the Soma and the other offerings are put, and covered with a cover (*chhadīk*), for carrying all things from the Prāchīna-vamsā to the Uttarā Vedi. The cover consists of grass. See Black Yajurveda, ed. Cowell I, p. 428.

<sup>9</sup> It is to be taken as third person of the Ātmanepadam, not as a first one.

<sup>10</sup> This is symbolically to be understood. The author calls the expression *ukthyam vachāḥ* a cover, to which opinion he, probably, was led by the frequency of the term :

sacrificial performance. By means of this (*ukthyam vachah*) he thus makes the sacrifice successful.

[66] The term *yata*, i.e., cruel, used in the second pada (*yatasruchā*, 1, 83, 3), is propitiated in the following third pada by *asamhyata*, i.e., appeased, propitiated.<sup>11</sup> By the fourth pada, *bhadra saktir*, &c., he asks for a blessing.

He repeats the Viśvarūpa verse <sup>12</sup>: *viśod rūpāni pratimūñchate* (5, 81, 2). He ought to repeat this verse when looking at the upper part (*rārāti*)<sup>13</sup> of the posts (between which the two Havirdhānas are put); for, on this part there every form is hung, white and black, as it were. He who having such a knowledge repeats this verse when [67] looking at the upper part of the posts, obtains for himself and the sacrificer every form.

With the verse, *pari tēd girvano gira* (1, 10, 12), he concludes. He should repeat this concluding verse at the time he might think both the Havirdhānas closed by hanging over them the bunch of Darbha<sup>14</sup> (between the two posts). He who knowing thus concludes with this verse, when the two Havirdhānas are thus closed, secures for himself

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*uktham vāchi*, i.e., "the Sātra has been repeated" at the end of the recitations of the Hotṛ-priests at the Soma libations to denote that they are finished. The Hotar must stop after having recited the first half of the verse, *adhi dyavō*, as is said in the Āśval. Srauta Sātras, 4, 9, and indicated in the Saptahautra prayoga. The rule in Āśval, which is strictly observed by the Śrotriyas up to this day, runs as follows.—

अथ द्योरदधा उकटं वच इति अथं च आरमेद व्यवस्ता चेष्टारादी विश्वास्पायि प्रतिसुन्चते द्यवस्तायाः—  
i.e., He should stop after having repeated half of the verse *adhi dyavō*, when the bunch of kuṣa grass is not yet hung over the two posts. When this bunch is hung over, he recites (the second half of that verse, and) *vīśod rūpāni*. The form *vyavasta* is contraction of *vyata-sita* (from the root *si*, to tie, bind).

<sup>11</sup> The interpretation which the writer of the Brāhmaṇa gives of this passage, is egregiously wrong. *Yata-sruk* can only mean "with the sacrificial spoon kept in his hand;" *asamhyata* (instead of *asamhyatusruk*) then stands in opposition to it, meaning: having laid it aside. The meaning "cruel" is given to *yata* by Sāyaṇa. \*

<sup>12</sup> So called from the beginning words: *viśod rūpāni*. It refers to the objects of senses becoming manifest again by sunrise. For Savitar the sun, brings forth "all forms."

<sup>13</sup> This translation is made according to oral information obtained from a Brahman who officiated as a Hotar. Sāyaṇa explains it as "a garland of Darbha." It is true, a bunch of Darbha grass, consisting of dry and green stalks, the first representing the white, the latter the dark, colour, is hung up at the upper part of the two posts (called *methi*) between which the two Havirdhānas are put. Therefore, when the priest looks at the upper part of this gate, he necessarily glances at the bunch of Darbha grass which must be hung there. The garland which is hung up, is designated by the name: *rārāti*, as appears from the Yajus, which is repeated by the Adhvaryu at that time: *vīśod rārātum asti*. See Taittiriya Saṃh. 1, 2, 18, 8, and Sāyaṇa's Commentary on it, vol. i. p. 429, ed. Cowell.

<sup>14</sup> The term in the original is *parisirita*, which literally means surrounded.

and the sacrificer fine women who are not naked (covered with clothes, jewels, &c.).

Both are closed with a Yajusmantra.<sup>13</sup> Thus the Adhvaryus do it with the said Yajus. When the Adhvaryu and Pratiprasthātar on both sides (of the Havirdhānas) drive in the two stakes (*methi*), then he should conclude. For at that time the two Havirdhānas are closed.

These eight verses which he has repeated are complete in form. What is complete in form, that is, when the verse recited alludes to the ceremony which is being performed, that is successful in the sacrifice. Of these, he repeats the first and last thrice, that makes twelve. For the year has twelve months. Prajāpati is the year. He who has such a knowledge thus prospers through these verses which reside in Prajāpati.

By repeating the first and last thrice, he ties the two ends (knote) of the sacrifice for giving it a hold, and tighten it to prevent it from falling down.

### [68] 30

(*The Bringing of Agni and Soma<sup>14</sup> to the Place of the Uttara Vedi.*)

When Agni and Soma are brought, the Adhvaryu calls upon (the Hotar) to repeat appropriate mantras.

He (first) repeats a verse addressed to Savitar *svir hi deva prathamāya* (Āśv. Sr. S. 4, 10. Atharv. 7, 14, 3.) They ask: why does he repeat a verse addressed to Savitar, when Agni and Soma are brought? (The answer is:) Savitar rules over generation. Under the recital of this verse, they (the priests) carry both (Agni and Soma) as being produced by Savitar. Therefore he repeats a verse addressed to Savitar.

He repeats a verse addressed to Brahmanaspati : *praitu Brahmanaspatib* (1, 40, 3). They ask: why does he repeat a verse addressed to Brahmanaspati when Agni and Soma are brought? (The answer is): Brihaspati (the same as Brahmanaspati) is Brahma. By repeating this verse, he makes Brahma the leader (*purogava*) of both (Agni and Soma), and the sacrificer, being provided with the Brahma, does not suffer any injury.

<sup>13</sup> This is, *vishṇo prishham asi*. See Taitt. Sāch. 6, 2, 9.

<sup>14</sup> In order to make the removal of Agni-Soma and the Havirdhānas clear it is to be remarked, that first Agni alone is carried to the Uttara Vedi. This ceremony is called *Agni-prāyānam*. Then the two carts, called Havirdhānas, filled with ghee, Soma; and after oblations, are drawn by the priests to the place on the right side of the Uttara Vedi. This is the *Havirdhāna pravartanam*. Then the priests go a third time back to the Prāchīna-vāniśa, and bring Agni (fire), and Soma again. Both, after having been removed from the Prāchīna-vāniśa, are put down at the gate, facing their former place. The fire is to be put in the Agnidhṛiya hearth, in the place of the Uttara Vedi (on the left side), and the Soma in the place called Sadas, near the Agnidhṛiya hearth. This ceremony is called : *Agnisoma-prāyānam*.

**[69]** By repeating the second half verse (of *praitu Brhmaṇaspatibh*) *pra devi etu sunrita*, he provides the sacrifice with a good omen. Thence he repeats a verse addressed to Brahmanaspati.

He repeats a triplet in the Gāyatri metre, which is addressed to Agni : *hotd devo amartya* (3, 27, 7).

When the King Soma had been carried once (to the place of the Uttarā Vedi), then the Asuras and demons sought to kill the king between the place called Sadas and the two Havirdhānas. Agni saved him by assuming an illusory form (*māyā*), as is said in the words of the mantra (just quoted) : *purastdd eti māyayā*, i.e., he walks before him by assuming an illusory form. In this way Agni saved Soma. Therefore they hold before him (Soma) fire.

He repeats the triplet, *upa tvā agne dire* (1, 1, 7, 9 11), and the single verse, *upa priyam* (9, 67, 29). For these two Agnis,<sup>1</sup> that one which has been taken first, and the other which was brought afterwards,<sup>13</sup> have the power of injuring the sacrificer, when they are fighting (with one another as to whom the oblation belongs). By repeating these three verses, and the single one (in addition to them), he thus reconciles them in a friendly way, and puts them (back) in their proper places, without any injury being done either to himself or the sacrificer.

When the oblation is given to the fire, he repeats : *agne juṣasva prati harya* (1, 144, 7). By repeating this verse, he gives (this) oblation to Agni as a "favour" (on account of the term "juṣasva," take it favourably ! contained in it).

**[70]** When the King Soma is carried (to the Sadas) the Hotar repeats the triplet of verses, commencing with : *somo jigāti gātuvid* (3, 62, 13-15), which is in the Gāyatri metre, and addressed to Soma. By repeating it, he thus makes prosper Soma by means of his own deity (the verses being addressed to Soma) and his own metre (Gāyatri). The words (in the last verse of this triplet)—*Somah sadastham āsadat*, "Soma sat on the seat," which express that Soma (at the time of the triplet in question being repeated) is just about taking his seat (in the Sadas), are to be repeated by the Hotar, after having gone beyond the place of the Agnidhṛiya hearth, when turning his back to it.

He repeats a verse addressed to Viṣṇu : *tam asya rājā varuyas* (1, 156, 4); i.e., "the King Varuna and "the Aśvins follow the wisdom

<sup>1</sup> This first Agni is that one, which was brought to the Uttarā Vedi, and put in the Nābhi of it; the other is that one, which was afterwards taken to the Agnidhṛiya hearth.

<sup>13</sup> This refers to the burnt-offering (*homa*) which is to be thrown into the Agnidhṛiya hearth.

"of the leader of the Maruts (Viṣṇu) ; Viṣṇu is possessed of the highest power, by means of which he, surrounded by his friends, uncovers "the stable of darkness (night) to make broad daylight." Viṣṇu is the door-keeper of the gods. Thence he opens the door for him (for Soma's admission), when this verse is being repeated.

He repeats : *antaścha prdgā aditir* (8, 48, 2), when Soma is about to be put in the Sadas. When Soma has taken his seat, the Hotar repeats : *syeno na yonim sadanam* (9, 71, 6), i.e., "the god (Soma) "takes his golden seat just as the eagle is occupying for his residence "a nest wisely constructed ; the hymns fly to him, when comfortably "seated on the grass spread ; like a sacrificial horse he runs to the gods." By "golden seat" the black goat skin (on which Soma is put) is to be understood, which covers that which belongs to the gods (their food). Thence he repeats this mantra.

**[71]** He concludes with a verse addressed to Varuṇa : *astabhnāt dyām asuro* (8, 42, 1), i.e., "the living god (Asura) established heaven, "he the all-possessing created the plain of the earth; as their "supreme ruler, he enforces upon all beings those (well-known) laws "of Varuṇa (laws of nature, birth and death &c.)." For Soma is in the power of Varuṇa, as long as he remains tied up (in a cloth), and whilst moving in a place shut up (by hanging kuṣa grass over it). By repeating at that (time) this verse, the Hotar makes him (Soma) prosper through his own deity, and his own metre (Triṣṭubh).

If some persons should take their refuge with the sacrificer, or should wish for protection from him, the Hotar must conclude with : *evā vandasva varunam* (8, 42, 2). He who, having such a knowledge, concludes with this verse, secures safety for as many persons as he wishes and contemplates. Thence he who knows it, should conclude with this verse.

All the seventeen verses which he has repeated on this occasion are complete in their form. What is complete in form, that is to say, when the mantra which is repeated alludes to the ceremony which is being performed, that is successful in the sacrifice. Of these (17 verses) he repeats thrice the first and last ; that makes twenty-one. Prajāpati is twenty-one fold ; for he consists of twelve months, five seasons, and these three worlds with that Āditya (sun) as the twenty-first. For he is the highest place (on the sky, occupied by Āditya), he is the field of the gods, he is fortune, he is sovereignty ; he is the heaven of the bright one (sun), he is the residence of Prajāpati ; he is independent rule. He (the Hotar) makes the sacrificer prosperous through these twenty-one verses.

[72]

## SECOND BOOK

### FIRST CHAPTER.

(*The Animal Sacrifice.*)

1.

(*Erecting of the Sacrificial Post.*)

The Gods went up to the celestial world by means of this sacrifice. They were afraid that Men and Risis, after having seen their sacrifice (by means of which they ascended to heaven), might come after (they had gone), and inquire (whether they could not obtain some sacrificial knowledge). They debarred them<sup>1</sup> (from obtaining such a knowledge) by means of the Yûpa, i.e., the sacrificial post. Thence the Yûpa is called so (from *yoyupayan*, they debarred). The gods when going up to the celestial world, struck the Yûpa in (the earth), turning its points downwards. Thereupon Men and Risis came to the spot where the gods had performed their sacrifice, thinking, that they might obtain some information (about the sacrifice). They found only the Yûpa struck in (the earth), with its point turned downwards. They learnt that the gods had by this means (i.e., by having struck in the earth the Yûpa) precluded the sacrificial secret (from being known). They dug the Yûpa out, and turned its points upwards, where-  
[73] upon they got aware of the sacrifice, and beheld (consequently), the celestial world. That is the reason that the Yûpa is erected with its point turned upwards (it is done), in order to get aware of the sacrifice, and to behold the celestial world.

This Yûpa is a weapon. Its point must have eight edges. For a weapon (or iron club) has eight edges. Whenever he strikes with it an enemy or adversary, he kills him. (This weapon serves) to put down him (every one) who is to be put down by him (the sacrificer). The Yûpa is a weapon which stands erected (being ready) to slay an enemy. Thence an

<sup>1</sup> The term is : *yoyupayan*, which word is only a derivation from *yûpa*, and proves, in fact, nothing for the etymology of the latter. The author had no doubt the root (*yu* "to avert, prevent") in view. It is possible that the word is ultimately to be traced to this root. The Yûpa itself is a high wooden post, decorated with ribands and erected before the *Uttarâ Vedi*. The sacrificial animal is tied to it.

enemy (of the sacrificer) who might be present (at the sacrifice) comes out ill after having seen the Yûpa of such or such one.

He who desires heaven, ought to make his Yûpa of Khâdira wood. For the gods conquered the celestial world by means of a Yûpa made of Khâdira wood. In the same way, the sacrificer conquers the celestial world by means of a Yûpa made of Khâdira wood.

He who desires food and wishes to grow fat, ought to make his Yûpa of Bilva wood. For the Bilva tree bears fruits every year; it is the symbol of fertility; for it increases (every year) in size from the roots up to the branches, therefore it is a symbol of fatness. He who having such a knowledge makes his Yûpa of Bilva wood, makes fat his children and cattle.

As regards the Yûpa made of Bilva wood (it is further to be remarked, that) they call "light" bilva. He who has such a knowledge, becomes a light among his own people, the most distinguished among his own people.

He who desires beauty and sacred knowledge ought to make his Yûpa of Palâsa wood. For the [74] Palâsa is among the trees beauty and sacred knowledge. He who having such a knowledge makes his Yûpa of Palâsa wood, becomes beautiful and acquires sacred knowledge.

As regards the Yûpa made of Palâsa wood (there is further to be remarked, that) the Palâsa is the womb of all trees. Thence they speak on account of the *paldîam* (foliage) of the Palâsa tree, of the *paldîam* (foliage) of this or that tree (i.e., they call the foliage of every tree *palâsam*). He who has such a knowledge obtains (the gratification of) any desire he might have regarding all trees (i.e., he obtains from all trees anything he might wish for).

## 2.

*(The Ceremony of Anointing the Sacrificial Post).*

The Adbvaryu says (to the Hotar): "We anoint the sacrificial post (*Yûpa*); repeat the mantra (required)." The Hotar then repeats the verse : "*Añjanti tvâm adhvare*" (3, 8, 1), i.e., "The priests anoint thee, O tree ! with celestial honey (butter); provide (us) with wealth if thou standest here erected, or if thou art lying on thy mother (earth)." The "celestial honey" is the melted butter (with which the priests anoint the *Yûpa*). (The second half verse from) "provide us," &c., means : "thou mayest stand or lie,<sup>2</sup> provide us with wealth."

<sup>2</sup> The Brâhmanam explains here only the two somewhat obscure verbal forms : *tishthi* and *sayas* of the mantra, by *tishthasi* (2nd person conjunctive, present tense), and *sayasati* (2nd person conjunctive, middle voice, present tense), which are in the common Samskrat language equally obsolete : *tishthâ* stands instead of *tishthasi*, 2nd person conjunctive, present tense of the shorter form.

(The Hotar repeats the mantra.) *Uchchhrayasva, &c.* (3, 8, 3), i.e., "be raised, O tree! on the surface of the soil; thou who hast well lain (on the ground), grant splendour to the carrying up of the [75] sacrifice (to heaven)." This (verse) is appropriate to (the occasion of) erecting the Yûpa (for it contains the words: "be raised !"). What is appropriate in the sacrifice, that is sure of success. (The words) "on the surface of the soil" mean the surface of that soil over which they raise the Yûpa. (By the words) "thou hast lain well, grant us," &c., the Hotar asks for a blessing (from the Yûpa).

(The Hotar repeats:) *samiddhasya śrayamānah*" (3, 8, 2), i.e., "placed before the (fire) which is kindled (here), thou grantest the Brahma power, which is indestructible and provides with abundance offspring. Stand erected, driving far off our enemies (*amati*), for our welfare." By the words: "placed before," &c., he means: placed before it (what is kindled, the fire). By the words: "thou grantest," &c., he asks for a blessing. The wicked enemy (*amati*) is hunger. By the words: "driving far off," &c., he frees the sacrifice as well as the sacrificer from hunger. By the words: "stand erected," &c., he asks for a blessing.

(The Hotar repeats the mantra: *ardha a su na itaye* (1, 36, 13), i.e., "Stand upright for our protection just as the sungod! Being raised, be a giver of food, when we invoke thee in different ways (metres), whilst the anointing priests are carrying on (the sacrifice)." (As to the expression), *deva na savitā*, "just as the sungod," the (particle) *na* has with the gods the same meaning as *om* (yes) with these (men);<sup>1</sup> it means *ira*, "like as." By the words, [76] "being raised, be a giver of food," he calls him (the Yûpa) a dispenser of food; he is giving them (men) grain; he dispenses (*sanoti*) it. The words, "*anjayo vâghatah*" (the anointing priests are carrying) mean the metres; for by their means the sacrificers call the different gods: "Come to my sacrifice, to my sacrifice!" If many, as it were, bring a sacrifice (at the same time), then the gods come only to the sacrifice of him, at which (there is a Hotar), who having such a knowledge repeats this (mantra).

(The Hotar then repeats:) "*ardhro*" *nah pâhi*" (1, 36, 14), i.e.,

<sup>1</sup> *Siyâga* refers the demonstrative pronoun *esdm* to the Vedas. But there is no sufficient proof to show that the three Vedas are hinted at in this demonstrative. It stands in opposition to *devinâm*; thence it can only refer to men. The meaning of the explanatory remark, that "no has with the gods the same meaning as *om* (yes), with men," is, that *na* is here no negative particle, as is generally the case, but affirmative, excluding negation, just as *om*, which is used for solemn affirmation.

\* This and the preceding verse properly refer to Agni, and not to the Yûpa, as the contents of both clearly show. They form part of a hymn addressed to Agni. They

"(Standing) upright protect us from distress ; with thy beams burn down all carnivorous beings (ghosts). Make us (stand) upright, that we may walk and live ! Mayst thou as messenger carry (our offerings) to the gods ! The wicked carnivorous beings are the Rakṣas. He calls upon him (the Yūpa) to burn the wicked Rakṣas down. (In the second half verse) the word *charathdyā*, "that he might walk," is equivalent to *charandyā*, "for walking."

(By the word "to live") he rescues the sacrificer, even if he should have been already seized, as it were (by death), and restores him to (the enjoyment of) the whole year. (By the words :) "mayst thou carry," &c., he asks for a blessing.

(The Hotar then repeats :) " *jāta jdyate sudinatae*," &c. (3, 8, 5), i.e., "After having been born, he (the Yūpa) is growing (to serve) in the prime of his life the [77] sacrifice of mortal man. The wise are busy in decorating (him, the Yūpa) with skill. He as an eloquent messenger of the gods, lifts his voice (that it might be heard by the gods)." He (the Yūpa) is called *jāta*, i.e., born, because he is born by this (by the recital of the first quarter of this verse). (By the word) *vardhamna*, i.e., growing, they make him (the Yūpa) grow in this manner. (By the words :) *punanti* (i.e., to clean, decorate), they clean him in this manner. (By the words :) "he as an eloquent messenger, &c.," he announces the Yūpa (the fact of his existence), to the gods.

The Hotar then concludes (the ceremony of anointing the sacrificial post) with the verse "*yuvā svāśāḥ parivitah*" (3, 8, 4.), i.e., "the youth,<sup>5</sup> decorated with ribands, has arrived ; he is finer (than all trees) which ever grew ; the wise priests raise him up under recital of well-framed thoughts of their mind." The youth decorated with ribands, is the vital air (the soul), which is covered by the limbs of the body.<sup>6</sup> (By the words :) "he is finer," &c., he means that he (the Yūpa) is becoming finer (more excellent, beautiful) by this (mantra). By the wise priests (*Kavis*) those who have repeated the hymns are to be understood. Thus by this (māṇtra) they raise him up.

When the Hotar has repeated these seven verses, which are com-  
appear to have been selected for being applied to the Yūpa, only on account of the word  
"urdhus," "erected, upwards," being mentioned in them. The Yūpa, when standing  
upright, required mantras appropriate to its position, and these appear to have been  
the only available ones serving this purpose.

<sup>5</sup> There is a pun between *yuvā*, young, a youth, and Yūpa. By this "youth" the Yūpa is to be understood.

<sup>6</sup> The limbs of the body are to correspond with the ribands to be put on the Yūpa.

plete in their form (corresponding to the ceremony for which they are used), the sacrifice is made successful ; that is, the form is complete, when the verse recited alludes to the ceremony which is being performed. Of these seven (verses), he recites the first thrice, and the last thrice ; [78] that makes eleven. The *Trishtubh* (metre) namely consists of eleven syllables (*i.e.*, each quarter of the verse). *Trishtubh* is Indra's thunderbolt.<sup>1</sup> He who has such a knowledge prospers through these verses which reside in Indra. By repeating the first and last verses thrice, he ties together both ends of the sacrifice to fasten and tighten them, in order to prevent (the sacrifice) from slipping down.

## 3.

*(Speculations on the Yûpa, and the Meaning of the Sacrificial Animal.)*

They (the theologians) argue the question : Is the Yûpa to remain standing (before the fire), or is it to be thrown (into the fire) ? They answer : ) For him who desires cattle, it may remain standing. (About this the following story is reported). Once upon a time cattle did not stand still to be taken by the gods for food. Having run away, they stood still (and turning towards the gods), said repeatedly : You shall not obtain us ! No ! no ! Thereupon the gods saw that Yûpa-weapon which they erected. Thus they frightened the animals, which then returned to them. That is the reason, that up to this day, the (sacrificial) animals are turned towards the Yûpa, (*i.e.*, the head being bent towards the sacrificial post to which they are tied). Then they stood still to be taken by the gods for their food. The (sacrificial) animals of him who has such a knowledge, and whose Yûpa stands erected, stand still to be taken by him for his food. [79] He (the Adhvaryu) should afterwards throw the Yûpa of that sacrificer who desires heaven (into the fire). For the former (sacrificers) actually used to throw the Yûpa (into the fire), after it had been used for tying the sacrificial animal to it. For the sacrificer is the Yûpa, and the bunch<sup>2</sup> of Darbha grass (*prastara*) is the sacrificer (also), and Agni is the

<sup>1</sup> The Yûpa represents Indra's thunderbolt, see 2, 1. Thence the author is anxiously looking out for a relationship between the Yûpa and anything belonging to Indra. Here he finds it in the circumstance, that, if the repetitions are counted, the number of the mantras required for the ceremony of anointing, raising, and decorating the Yûpa, amounts to eleven, which is the principal number of Indra's sacred metre, *Trishtubh*.

<sup>2</sup> At the beginning of the sacrifice the Adhvaryu makes of the load of Darbha or sacred grass, which has been brought to the sacrificial compound, seven *mûṣṭis* or bunches, each of which is tied together with a stalk of grass, just as the Baromsa (Baroms) of the Parsis. The several names of these seven bunches are : (1) *yajamâna mûṣṭi*, the bunch kept by the sacrificer himself in his hand as long as the sacrifice lasts. (2) Three bunches form the *Barkis*, or the covering of the Vedi on which the sacrificial vessels are put. These are unloosened and spread all over the Vedi. (3) *Prastara*. This

womb of the gods. By means of the invocation offerings (*âhuti*), the sacrificer joins the womb of the gods, and will go with a golden body to the celestial world.<sup>9</sup>

The sacrificers who lived after the ancient ones, observed that the *svaru*,<sup>10</sup> being a piece of the *Yûpa* (represents the whole of it). He (who now brings a sacrifice) should, therefore, throw it, at this time, afterwards (into the fire). In this way, any thing obtainable through the throwing of the *Yûpa* (into the fire), as well as that one obtainable through its remaining standing, is obtained.

[ 80 ] The man who is initiated (into the sacrificial mysteries) offers himself to all deities. Agni represents all deities, and Soma represents all deities. When he (the sacrificer) offers the animal to *Agni-Soma*,<sup>11</sup> he releases himself (by being represented by the animal) from being offered to all deities.<sup>12</sup>

They say : the animal to be offered to *Agni-Soma*, must be of two colours,<sup>13</sup> because it belongs to two deities. But this (precept) is not to be attended to. A fat animal is to be sacrificed ; because animals are of a fat complexion, and the sacrificer (if compared with them) certainly lean. When the animal is fat, the sacrificer thrives through its marrow.

They say : "do not eat from the animal offered to *Agni-Soma*." Who eats from this animal, eats from human flesh ; because the sacrificer re-

bunch, which must remain tied, is put over the Darbha of the Vedi. (4) *Paribhojanî*. From this bunch the *Adhvaryu* takes a handful out for each priest, and the sacrificer and his wife, which they then use for their seat. (5) *Veda*. This bunch is made double in its first part ; the latter part is cut off and has to remain on the *Vedi* ; it is called *parivisana*. The *Veda* itself is always wandering from one priest to another, and is given to the sacrificer and his wife. It is handed over to the latter only when one of the priests makes her recite a mantra. In our passage here, *prastara* cannot mean the bunch which is put on the *Vedi*, but we must understand by it the *Yajamana muhi*.

If the *Yûpa* represents the sacrificer, then his ascent to heaven is effected by the throwing into the fire of the former.

<sup>10</sup> *Svuru* means "shavings." A small piece of the *Yûpa* is put into the *Juhu* (sacrificial ladle) and thrown into the fire by the words : "may thy smoke go to heaven."

<sup>11</sup> The name of the animal, or animals, sacrificed on the day previous to the *Soma* festival, as well as that of the day itself, is *Agnyumîya*.

<sup>12</sup> The same idea is expressed in the *Kauasitaki Brâhmaṇam* 10, 3. अग्नीषोमयोर्वा पृथ आस्यमापद्येतेषा दीचते तथदुश्वसयेऽग्नीषोमीय पशुमालभत आसनिष्क्रययोऽदैवासयैप तेन आस्मानं निष्क्रीयानुयो भूत्वा भजते तस्मादुत्थ नाश्रीयात्, i.e., He who is initiated (into the sacrificial mysteries) falls into the very mouth of *Agni-Soma* (to be their food). That is the reason, that the sacrificer kills on the day previous to the *Soma* festival an animal being devoted to *Agni-Soma*, thus redeeming himself (from the obligation of being himself sacrificed.) He then brings his (*Soma*) sacrifice after having thus redeemed himself, and become free from debts. Thence the sacrificer ought not to eat of the flesh of this (animal).

<sup>13</sup> White and black according to *Siyapa*.

leases himself (from being sacrificed) by means of the animal." But this (precept) is not to be attended to.

The animal offered to Agni-Soma is an offering to Vṛitraghma (Indra). For Indra slew Vṛitra through Agni-Soma. Both then said to him : "Thou hast slain Vṛitra through us, let us choose a boon from thee." Choose yourselves, answered he. Thus they [81] chose this boon from him. Thus they receive (now as their food) the animal which is sacrificed the day previous to the Soma feast.

This is their everlasting portion chosen by them. Thence one ought to take pieces of it, and eat them.

## 4.

(*The Apri verses.<sup>14</sup>*)

The Hotar repeats the Apri verses. These are brightness and sacred knowledge. Through brightness and sacred knowledge the Hotar thus makes thrive the sacrificer.

[82] (First) he recites a Yājyā verse for the wooden sticks (*samidhaḥ*) which are used as fuel.<sup>15</sup> These are the vital airs. The vital airs kindle

<sup>14</sup> The so called Apri verses, i.e., verses of invitation, occupy at the animal sacrifice the same rank which the *prayījas* have at the Iṣṭis. By means of them certain divine beings (who do not get any share in the principal part of the sacrifice) are invited and satisfied chiefly with butter. The number of these *prayījas* or Apri verses varies according to the Iṣṭis, of which they are the introductory part. At the common Iṣṭis, such as *Darśa-pūrṇima*, there are five (see Āsv. Śr. 8. 1, 5), at the *Chāturmāsya*-Iṣṭi we have nine (Āsv. 2, 16), and at the *Pasu*-Iṣṭi (the animal sacrifice) there are eleven used (Āsv. 3, 2). The number of the latter may, however, rise to twelve, and even thirteen (See Max. Müller's History of Ancient Sanskrit Literature, p. 464). At all *Prayājas*, at the common Iṣṭis as well as at the sacrificial sacrifice, there is a difference in the second deity. Certain Gotras must invoke *Tanūnapāt*, others must choose instead of this deity *Nardīśāmsa*. This is distinctly expressed in the words तनूपादम् आज्यस्य वेतिवति द्वितीयो (प्रयाजः) अन्यत्र वसिष्ठ शुनकात्रिवध्यवराजन्येभ्यो नरशंसो अम् आज्यस्यवेत्वति तेषां. (Āsv. 1, 5), i.e., the second *Prayāja* mantra (at the *Darśa Pūrṇimā* Iṣṭi) is: "may *Tanūnapāt*, O Agni, taste of this melted butter;" but a different mantra is used by the *Vasiṣṭas*, *Sunakas*, *Atris*, *Vadhryasvas* and individuals belonging to the royal caste. They use the mantra: May *Nardīśāmsa*, O Agni! taste of the melted butter!" On the distribution of the ten Apri hymns of the Rigveda Samhitā, according to the Gotras, see Max. Müller's History of Ancient Sanskrit Literature, p. 466. It clearly follows from this distinction between the invocation of the two deities *Tanūnapāt* and *Nardīśāmsa* (both representing a particular kind of Agni), that certain Gotras regarded *Tanūnapāt*, others *Nardīśāmsa* as their tutelary deity, or rather as one of their deified ancestors. These Apri verses seemed to have formed one of the earliest part of the Aryan sacrifices; for we find them in the form of *Afrigān* also with the Parsis. See my 'Essays on the Sacred language, Writings and Religion of the Parsis. p. 241.

<sup>15</sup> The formula by which each Apri verse is introduced, is देव्यामहे. For each verse there is a separate *praiṣa*, i.e., order, requisite. This is given by the *Maitri-varṇa* priest of the Hotar, which always begins with the words दोतावदत् and the

this whole universe (give life to it). Thus he pleases the vital airs and puts them into the sacrificer.

He repeats a Yâjyâ verse for *Tanûnapât*. The air inhaled (*prâna*) is *Tanûnapât*, because it preserves (*apât*) the bodies (*tanvâh*).<sup>11</sup> Thus he pleases the air inhaled, and puts it into the sacrificer.

He repeats a Yâjyâ verse for *Nardisamsa*. *Nara* means offspring, *samsa* speech. Thus he pleases offspring and speech, and puts them into the sacrificer.

He repeats the Yâjyâ for *Ilah*. *Ilah* means food. Thus he pleases food and puts food into the sacrificer.

He repeats a Yâjyâ for the *Barhis* (sacred grass). *Barhis* is cattle. Thus he pleases the cattle and puts it into the sacrificer.

He repeats the Yâjyâ for the gates (of the sacrificial place). The gates are the rain. Thus he pleases (fertility) and puts it into the sacrificer.

He repeats the Yâjyâ for Dawn and Night. Dawn and Night are day and night. Thus he pleases day and night and puts them into the sacrificer.

He repeats a Yâjyâ for the two Divine Hotars.<sup>12</sup> [83] The air inhaled and exhaled are the two Divine Hotars. Thus he pleases them and puts them into the sacrificer.

He repeats a Yâjyâ for three goddesses.<sup>13</sup> These three goddesses are the air inhaled, the air exhaled, and the air circulating in the body. Thus he pleases them and puts them into the sacrificer.

He repeats a Yâjyâ for *Tvaṣṭîr*. *Tvaṣṭîr* is speech. Speech shapes (*tâṣṭi*), as it were, the whole universe. Thus he pleases speech, and puts it into the sacrificer.

He repeats a Yâjyâ for *Vanaspati* (trees). *Vanaspati* is the life. Thus he pleases life and puts it into the sacrificer.

He repeats a Yâjyâ for the *Srâhâkritis*.<sup>14</sup> These are a firm footing. Thus he puts the sacrificer on a firm footing.

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name of the respective deity समिधं तनू वपारं, &c., in the accusative. See Vâjasaneyâ Sâmhitâ 21, 29-40.

<sup>11</sup> This etymology is apparently wrong. Sâyaṇa explains it in a similar way by *śarîrum na pâtayati*, he does not make fall the body.

<sup>12</sup> They are, according to Sâyaṇa's Commentary on the Rigveda Sâmhitâ, I p. 162 (ed. Müller), the two Agnis, i.e., the fire on earth, and that in the clouds. See also Mâdhaba's Commentary on the Vâjasaneyâ Sâmhitâ, p. 678, ed. Weber.

<sup>13</sup> They are : *Ilâ* (food), *Sarasrafi* (speech), and *Maki* or *Bhairati* (earth). See Vâjasaneyâ Sâmhitâ 21, 87.

<sup>14</sup> In the last Prayâja, at every occasion, there occurs the formula *sodhî* along with all the deities of the respective *Iḍî*, of which the Prajâyas form part. There are as

He ought to repeat such Apri verses, as are traceable to a Rishi (of the family of the sacrificer). By doing so the Hotar keeps the sacrificer within the relationship (of his ancestors).

## 5.

**[84] (The Carrying of Fire round the Sacrificial Animal.)**

When the fire is carried round<sup>20</sup> (the animal) the Adhvaryu says to the Hotar: repeat (thy mantras). The Hotar then repeats his triplet of verses, addressed to Agni, and composed in the Gâyatri metre: *agnir hotā no adhvare* (4, 15, 1-3) i.e. (1) Agni, our priest, is carried round about like a horse, he who is among gods the god of sacrifices. (2) Like a charioteer Agni passes thrice by the sacrifice; to the gods he carries the offering. (3) The master of food, the seer Agni, went round the offerings; he bestows riches on the sacrificer.

When the fire is carried round (the animal) then he makes him (Agni) prosper by means of his own deity and his own<sup>21</sup>, metre. "As a horse he is carried" means: they carry him as if he were a horse, round about. Like a charioteer Agni passes thrice by the sacrifice means: he goes round the sacrifice like a charioteer (swiftly). He is called *vajapati* (master of food) because he is the master of (different kinds of) food.

The Adhvaryu says: give Hotar! the additional order for despatching offerings to the god.<sup>22</sup>

**(85)** Then the Maitrâvaruna proceeds to give his orders by the words: may Agni be victorious, may he grant (us) food!

They ask: why does the Maitrâvaruna proceed to give his orders, if the Adhvaryu orders the Hotar to recite? (The answer is:) The many *sûkhas* as there are deities mentioned. The pronunciation of this formula is called *sûhâkyiti*. Besides the regular deities, there are mentioned the dead *dîyapâ*, i.e., the deities who drink melted butter. To make it clear, I write out the fifth Prayâja of the Dikṣâniya Iṣṭi.—ये॒ यजामहे॑ स्वाहाग्निं॑ स्वाहा॒ सोमं॑ स्वाहास्त्राविष्ट्॑ स्वाहा॒ देवा॑ आज्यवा॑ जुपाया॑ अग्ने॑ आज्यस्य॑ अन्त॑ बौपृष्टः॑ i.e., (may the Gods) for whom we sacrifice, Agni, Soma, Agni-Vieṇu, and the gods who enjoy melted butter, become pleased and eat of (this) melted butter, "each of them being invited by (Suhâ)."—Sapta hantro. The latter means nothing but "well spoken" (the *elophyseis* of the Greeks).

"This ceremony is called *paryagnikriyâ* and is performed by the Agnîd priest. He takes a firebrand from the Ahavaniya fire and carries it to the right side, thrice round the animal which is to be sacrificed.

"Agnî himself is the deity of the hymn in question; it is in Agni's metre, i.e., Gâyatri.

"This second praiṣa, or order of one of the Hotars, who is here the Maitrâvaruna to the Hotar to repeat his mantras, is called *upapraīṣa*. At the Animal, as well as at the Soma sacrifices, the orders for repeating the Yâjyâ mantras are given by the Maitrâvaruna. As symbol of his power, he receives a stick which he holds in his hand. The Adhvaryu gives at these sacrifices only the order for repeating the *Anuvâkyâs*.

Maitrāvaraṇa is the mind of the sacrifice; the Hotar is the speech of the sacrifice; for speech speaks only if driven (sent) by the mind; because an other-minded<sup>10</sup> speaks the speech of the Asuras which is not agreeable to the Devas. If the Maitrāvaraṇa proceeds to give orders, he stirs up speech by means of the mind. Speech being stirred up by his mind, he secures the offering to the gods (by preventing the Asuras from taking possession of it).

## 6.

*(The Formula to be Recited at the Slaughter of the Animal.)*

See Āsv. Sr. S. 3, 3.<sup>11</sup>

The Hotar then says (to the slaughterers): *Ye divine slaughterers, commence (your work), as well as ye who are human!* that is to say, he orders all the slaughterers among gods as well as among men (to commence).

*Bring hither the instruments for killing, ye who are ordering the sacrifice, in behalf of the two masters of the sacrifice.*<sup>12</sup>

(86) The animal is the offering, the sacrificer the master of the offering. Thus he (the Hotar) makes prosper the sacrificer by means of his (the sacrificer's) own offering. Thence they truly say: for whatever deity the animal is killed, that one is the master of the offering. If the animal is to be offered to one deity only, the priest should say: *medha-pataye*<sup>13</sup> "to the master of the sacrifice (singular)"; if to two deities, then he should use the dual "to both the masters of the offering," and if to several deities, then he should use the plural "to the masters of the offering." This is the established custom.

*Bring ye for him fire!* For the animal when carried (to the slaughter) saw death before it. Not wishing to go to the gods, the gods said to it: Come, we will bring thee to heaven! The animal consented and said: One of you should walk before me.

<sup>10</sup> If "mind and speech" are unconnected.

<sup>11</sup> It is called the *Adhrīga-praṣa-mantra*, i.e., the mantra by which the *Adhrīga* is ordered to kill the animal. The word used for "killer, slaughterer," is "*Samitī*," lit, silence-maker. This peculiar term accurately expresses the mode in which the sacrificial animal is to be killed. They stop its mouth, and beat it severely ten or twelve times on the testicles till it is suffocated. During the act of killing, no voice is to be heard.

<sup>12</sup> Either the sacrificer and his wife, or the two deities, Agniṣomān, to whom the sacrificial animal is devoted. Say. says: another Sākhā has *Medha-pataye*. In the Kausitaki Brāhmaṇam 10, 4, there is also the dual.

<sup>13</sup> This change in the formula is called *īha*. See Sayaga's Introduction to Rigveda, vol. i., p. 10, 11, ed. Müller.

They consented. Agni then walked before it, and it followed after Agni. Thence they say, every animal belongs to Agni, for it followed after him. Thence they carry before the animal fire (*Agni*).

*Spread the (sacred) grass ! The animal lives on herbs. He (the Hotar) thus provides the animal with its entire soul (the herbs being supposed to form part of it).*

*The mother, father, brother, sister, friend, and companion should give this (animal) up (for being slaughtered) ! When these words are pronounced, they seize the animal which is (regarded as) entirely given up by its relations (parents, &c.).*

*Turn its feet northwards ! Make its eye go to the sun, dismiss its breath to the wind, its life to the air, its hearing to the directions, its body to the earth. [87] In this way he (the Hotar) places it (connects it) with these worlds.*

*Take of the skin entire (without cutting it). Before opening the navel, tear out the omentum ! Stop its breathing within (by stopping its mouth) ! Thus he (the Hotar) puts its breath in the animals.*

*Make of its breast a piece like an eagle, of its arms (two pieces, like) two hatchets, of its forearms (two pieces, like) two spikes, of its shoulders (two pieces, like) two kasyapas,<sup>14</sup> its loins should be unbroken (entire); (make of) its thighs (two pieces, like) two shields, of the two kneepans (two pieces, like) two oleander leaves ; take out its twenty-six ribs according to their order ; preserve every limb of it in its integrity. Thus he benefits all its limbs.*

*Dig a ditch in the earth to hide its excrements. The excrements consist of vegetable food ; for the earth is the place for the herbs. Thus the Hotar puts them (the excrements) finally in their proper place.*

## 7

*Present the evil spirits with the blood ! For the gods having deprived (once) the evil spirits of their share in the Haviryajñas (such as the Full-and New-moon offerings) apportioned to them the husks and smallest grains,<sup>15</sup> and after having them turned out of the great sacrifice (such as the Soma and animal sacrifices), presented to them the blood. Thence the Hotar pronounces the words : present the evil spirits with the blood ! By giving them this share he 88 deprives the evil spirits*

<sup>14</sup> Probably another name for *kurma*, i.e., tortoise. See *Satapathabrahm.* 7, 5, 1, 2.

<sup>15</sup> The priest having taken these parts, addresses them as follows : " Thou art the share of the evil spirits !" By those words he throws them below the black goat-skin (always required at the sacrifices.) " So do the Apastambas.—*Sdy.*

of any other share in the sacrifice."<sup>16</sup> They say : one should not address the evil spirits at the sacrifice, any evil spirits, whichever they might be (Râkshas, Asuras, &c.) ; for the sacrifice is to be without the evil spirits (not to be disturbed by them). But others say : one should address them ; for he who deprives any one, entitled to a share, of this share, will be punished (by him whom he deprives) ; and if he himself does not suffer the penalty, then his son, and if his son be spared, then his grandson, will suffer it, and thus he resents at him (the son or grandson) what he wanted to resent at you.

However, if the Hotar addresses them, he should do so with a low voice. For both, the low voice and the evil spirits, are, as it were, hidden. If he addresses them with a loud voice, then such a one speaks in the voice of the evil spirits, and is capable of producing Râkshas-sounds (a horrible, terrific voice). The voice in which the haughty man and the drunkard speak, is that of the evil spirits (Râkshas). He who has such a knowledge will neither himself become haughty, nor will such a man be among his offspring.

*Do not cut<sup>17</sup> the entrails which resemble an owl (when taking out the omentum), nor should among your children, O slaughterers ! or among their [89] offspring, any one be found who might cut them.* By speaking these words, he presents these entrails to the slaughterers among the gods as well as to those among men.

The Hotar shall then say thrice : *O Adhrigu* (and ye others), *kill* (the animal), *do it well* ; *kill it*, *O Adhrigâu*. After the animal has been killed, (he should say thrice :) *Far may it*<sup>18</sup> (the consequences of murder) *be* (from us). For *Adhrigu* among the gods is he who silences<sup>19</sup> (the animal) and the *Apâpa* (away, away !) is he who puts it down. By speak-

<sup>16</sup> According to the Âpastamba Sûtras, the priest takes the thick ends of the sacrificial grass in his left hand, besmears them with blood, and by the recital of the words, *rakshasum bhâgo si*, i.e., " thou art the share of the evil spirits," he shakes it up and down, and pours it out from the middle of the bunch. See also the Hirayakesî Srûta Sûtras, 4, 12.

<sup>17</sup> *Râvîtha* is here to be traced to the root *ru*-*lu*, to cut, *r* being put instead of *l*, just as we have here *urîha* instead of *ulâka*, an owl. Sayaga explains : *lavanam kuruta*. *Ravîtha*, a cutter, and *ratat* conjunct., are traced by Say. to the root *ru*, to roar ; but there is no reason to take the word here in another sense than *râvîtha* in the preceding sentence.

<sup>18</sup> *Apâpa*. This formula is evidently nothing but the repetition of the particle *apo*, away ! It was very early misunderstood, as we may see from the very explanation given of it by the author of our Brâhmaṇam ; for he takes it as *apâpah*, i.e., guiltless, and makes it the name of one of the divine slaughterers.

<sup>19</sup> He is the proper *Samîda* or silencer.

ing those words, he surrenders the animal to those who silence it (by stopping its mouth), and to those who butcher it.

The Hotar then mutters (he makes *japa*) : " O slaughterers ! may all good you might do abide by us ! and all mischief you might do go elsewhere." The Hotar <sup>10</sup> gives by (this) speech the order (for killing the animal), for Agni had given the order for killing (the animal) with the same words when he was the Hotar of the gods.

By those words (the *japa* mentioned) the Hotar removes (all evil consequences) from those who suffocate the animal and those who butcher it, in all that they might transgress the rule by cutting one [90] piece too soon, the other too late, or by cutting a too large, or a too small piece. The Hotar, enjoying this happiness, clears himself (from all guilt), and attains the full length of his life (and it serves the sacrificer) for obtaining his full life. He who has such a knowledge, attains the full length of his life.

## 8.

*(The Animals fit for being Sacrificed. The Offering of the Purodâsa, forming part of the Animal Sacrifice.)*

The gods killed a man for their sacrifice. But that part in him, which was fit for being made an offering, went out and entered a horse. Thence the horse became an animal fit for being sacrificed. The gods then dismissed that man after that part which was only fit for being offered had gone from him, whereupon he became deformed. <sup>21</sup>

The gods killed the horse ; but the part fit for being sacrificed (the *medha*) went out of it, and entered an ox ; thence the ox became an animal fit for being sacrificed. The gods then dismissed (this horse) after the sacrificial part had gone from it, whereupon it turned to a white deer.

The gods killed the ox ; but the part fit for being sacrificed went out of the ox, and entered a sheep ; thence the sheep became fit for being sacrificed. The gods then dismissed the ox which turned to a gayal (*bos goaevus*).

The gods killed the sheep ; but the part fit for being sacrificed went out of the sheep, and entered [91] a goat ; thence the goat became fit for

<sup>20</sup> The Hotar must recite at the sacrifice the whole formula, from " Ye divine slaughterers," &c. The whole of it, consisting of many so called *Prijas* or orders ought properly to be repeated, by the Adhvaryu, who generally calls upon the different priests to do their respective duties. This exception to the rule is here explained by a reference to what Agni, the model Hotar, had once done when officiating at a sacrifice brought by the gods.

<sup>21</sup> In the original : *kimpuruṣa*. According to the original etymological meaning, the word signifies "a deformed or low man." In later mythology, the *kimpuruṣas* or *kiṇḍras* were attached to Kuvera, the god of treasures. They were regarded as musicians. But this meaning is certainly not applicable here. The author very likely means a dwarf.

being sacrificed. The gods dismissed the sheep, which turned to a camel.

The sacrificial part (the *medha*) remained for the longest time (longer than in the other animals) in the goat; thence is the goat among all these animals pre-eminently fit (for being sacrificed).

The gods killed the goat; but the part fit for being sacrificed went out of it, and entered the earth. Thence the earth is fit for being offered. The gods then dismissed the goat, which turned to a *Sarabha*.<sup>\*\*</sup>

All those animals from which the sacrificial part had gone, are unfit for being sacrificed, thence one should not eat (their flesh).<sup>\*\*</sup>

After the sacrificial part had entered the earth, the gods surrounded it (so that no escape was possible). It then turned to rice. When they (therefore) divide the *Purodāsa* into parts, after they have killed the animal, then they do it, wishing "might our animal sacrifice be performed with the sacrificial part (which is contained in the rice of the *Purodāsa*)! might our sacrificial part be provided with the whole sacrificial essence!" The sacrificial animal of him who has such a knowledge becomes then provided with the sacrificial part, with the whole sacrificial essence.

[92] (*The Relation of the Rice Cake Offering to that of Flesh. The Vapā and Purodāsa Offerings*).

The *Purodāsa* (offered at the animal sacrifice) is the animal which is killed. The chaff and straw of the rice of which it consists are the hairs of the animal, its husks<sup>\*\*</sup> the skin, its smallest particles the blood, all the fine particles to which the (cleaned) rice is ground (for making, by kneading it with water, a ball) represent the flesh (of the animal), and whatever other substantial part<sup>\*\*</sup> is in the rice, are the bones (of the animal). He who offers the *Purodāsa*, offers the sacrificial substance of all animals (for the latter is contained in the rice of the *Purodāsa*). Thence they say: the performance of the *Purodāsa* offering is to be attended to.

<sup>\*\*</sup> A fabulous animal, supposed to have eight legs, and to kill lions.

<sup>\*\*</sup> That is to say: all beings who owe their origin to a loss of the sacrificial part in a higher species of the same class, such as the dwarf, the gayal, the camel, &c., are unfit to be used as food. Here is a hint given as to why certain animals are allowed and others prohibited to be eaten. We see from this passage clearly, that animal food was very extensively used in the Vedic times.

<sup>\*\*</sup> The husks, *tusa*, fall off when the rice is beaten for the first time; the thinnest particles, which fall off, when the grains are completely made bare and white by continued beating, are called *phalikarunas*.

<sup>\*\*</sup> *Kiñchitkam sāram*. *Kiñchitaka* is an adjective of the indefinite pronoun *Kiñchit*, having, as *Sty*. remarks, the sense of "all."

Now he recites the Yâjyâ for the Vapâ (which is about to be offered) : *yuvam stâni divi*, i.e. Ye, O Agni and Soma, have placed, by your joint labours, those lights on the sky ! ye, Agni and Soma, have liberated the rivers which had been taken (by demons), from imprecation and defilement. (Rigveda 1, 93, 5.)

The man who is initiated into the sacrificial mystery (the Dikṣita) is seized by all the gods (as their property). Thence they say : he should not eat of a thing dedicated (to the gods).<sup>\*\*</sup> But others say : he should eat when the Vapâ is offered ; for the Hotar [93] liberates the sacrificer from the gods by (the last words of the mantra just mentioned) : "Ye, Agni and Soma, have liberated the (rivers) which had been taken." Consequently, he becomes a sacrificer (a *yajamâna*), and ceases to belong as a Dikṣita exclusively to the gods.<sup>\*\*\*</sup>

Now follows the Yâjyâ verse for the Purodâsa (mentioned) : *ānyam divo mdtarisvâ* (1, 93, 6), i.e., Mâtariśvâ brought from heaven another (Soma),<sup>\*\*</sup> and the eagle struck out another (Agni, fire) of the rock, &c. (On account of the meaning of the last words "and the eagle," &c., the verse is used as Yâjyâ for the Purodâsa offering.) For it expresses the idea, that the sacrificial essence had gone out and had been taken away (from man, horse, &c.), as it were, just as (Agni) had come out (of the rock).

With the verse : Taste (O Agni) the offerings, burn them well, &c., (3, 54, 22), the Hotar makes the *Sriṣṭakrit* of the *Puroddâsa*. By this mantra the Hotar makes the sacrificer enjoy such an offering (to be granted by the gods in return for the gift), and acquires for himself food and milky essences.

He now calls the *Iḍâ* (and eats from the Purodâsa). For *Iḍâ* means cattle ; (by doing so) he therefore calls cattle, and provides the sacrificer with them.

<sup>\*\*</sup> The text offers some difficulties ; It literally means : he should not eat of the Dikṣita, which latter word can here not be taken in its usual sense, "one initiated into the sacrificial rites," but in that of a thing consecrated to the gods. Say. gets over the difficulty by inserting the word *grîha* after *dikṣitasya*, and understands it of a meal to be taken in the house of a sacrificer when the Vapâ offering is performed.

<sup>\*\*\*</sup> As a *yajamâna*, he is allowed to eat again.

<sup>\*\*</sup> This refers to the legend of Soma being abstracted from heaven by the Gâyatri, in the shape of an eagle, or by Mâtariśvâ, the Prometheus of the Vedic tradition. See Kuhn, *Die Herabkunft des Feuerfund Göttertranks. Alt. Br. 3. 25-27.*

## 10.

(*The Offering of Parts of the Body of the Animal. The Manotâ.*)

The Adhvaryu now says (to the Hotar) : recite the verses appropriate to<sup>99</sup> the offering of the [94] parts of the sacrificial animal which are cut off for the *Manotâ*.<sup>100</sup> He then repeats the hymn : Thou, O Agni, art the first *Manotâ* (6, 1). (This hymn being exclusively devoted to Agni), and the sacrificial animal belonging to another deity (besides Agni, viz., Soma), they ask : Why does he recite verses, (exclusively) addressed to Agni, when the sacrificial parts (of the animal) intended for the *Manotâ* are being cut off ? (The answer is :) There are three *Manotâs* among the gods, in which all their thoughts are plotted and woven, viz., *Vâch* (speech), *Gâus* (the cow), and *Agni*, in every one of whom the thoughts of the gods are plotted and woven ; but Agni is the complete *Manotâ* (the centre for all [95] thoughts); for in him all *Manotâs* are gathered. For this reason the priest repeats verses as *anuvâkyâs* addressed to Agni at that occasion. By the verse : "O Agni-Soma, eat the food which is waiting (for you) &c. (1, 93, 7)," he makes the *Yajyâ* to the offering. This verse ensures, on account of the words "food" (*haviṣo*) and "waiting for you" (*prasthitasya*), success. For the offering of him who has such a know-

<sup>99</sup> After the *Vapâ* (omentum) and the *Purodâsa*, which forms part of the animal sacrifice have been thrown into the fire, the Adhvaryus offer different parts of the body of the slaughtered animal. Most of them are put in the *Juhû*—ladle, some in the *Upabhrît*. For the Adhvaryu generally holds, when giving an oblation, two ladles, *Juhû* and *Upabhrît*, in his hand, placing the first over the latter. The names of the parts of the body which are to be sacrificed, are differently stated in the *Kâtiya* (6, 7, 6-11) and *Hiranyankeśi* Sutras (4, 14), but they appear to mean always the same parts. They are : the heart, tongue, the breast, the two sides (with the ribs which are not to be broken), the liver (called *yakrit* in K., and *tanimâ* in the *Hiranyankeśi* and *Bâdahâvana* Sutras), the two reins (*vakkru* in the K., *atasmâ* in the H. and B. Sutras), the left shoulder blade (*savayam dos* in H. and B., *savyasakthipûr-varadakam* in K.), the right part of the loins, the middle part of the anus. These are put in the *Juhû*. The remainder, the right shoulder blade, the third part of the anus which is very small, and the left part of the loins are put in the *Upabhrît*. Besides the penis (*tarpiṣṭha*), the straight gut (*vanipṛha*), and the tail are cut off for being sacrificed. If the parts to be given with the *Juhû* and *Upabhrît* are fried and dripped over with melted butter, then is the Hotar ordered to repeat the *Anuvâkyâ* mantra by the words : *manotâsyâ haviṣo atadîgamanasya anubrîhi*, i.e., "repeat a mantra to the offering, which has been cut off for the *Manotâ*." This offering which is called the *angayâga*, is given to the *Manotâ*, the weaver of thoughts, who is said to be Agni.

<sup>100</sup> The word is explained by Sâyapa as a compound of *man* and *otâ*, which means, literally, the "weaving of thoughts," that is, the seat of intelligence. Here it is used as a feminine ; but in the hymn referred to, it is evidently a masculine : *prithamô manotâ*, "the first weaver of thoughts," which means about the same as "the first poet or priest," another denomination of Agni.

ledge ensures success and goes to the gods (only) by means of all parts of a particular ceremony being well performed.<sup>21</sup>

He gives an offering to Vanaspati<sup>22</sup> (the vegetable [98] kingdom). Vanaspati is the vital air; therefore, the offering of him who, knowing this, sacrifices to Vanaspati, goes endowed with life to the gods.

He gives an offering to the Sviṣṭakṛit.<sup>23</sup> The Sviṣṭakṛit is the footing on which he finally places the sacrificer.

<sup>21</sup> The verses should be always in accordance with the sacrificial act.

<sup>22</sup> The offering of melted butter to Vanaspati (in form of the Yāpa) takes place immediately after the so-called rasāhoma, or the offering of the water in which entrails (heart, &c.) of the slaughtered animal have been fried. In the Apastamba Sūtras, the performance is thus described as Sāy. mentions. The Adhvaryu puts a plant on the Juhū (large ladle), takes once liquid Ājyā (melted butter), drips it twice about it (the plant), and says to the Hotar: address Vanaspati." He then first repeats an Anuvākyā : *desebhyo vanaspataye*. I give here the text of this mantra, which I found in its entirety only in the Saptahāutra prayoga.

देवेभ्यो वनस्पत इवीपि हिरण्यपर्णं प्रदिवस्ते अर्थम् । प्रदिविष्टिदशनया विष्णु ऋतस्य वचि पथिभी रजिष्टोम् ॥

i. e., Mayst thou, O tree (the Yāpa), with golden leaves of old, who art quite straight after having been freed from the bonds (with which thou wert tied), carry up, on the paths of right, turning towards the south, the offerings for thy own sake to the gods! (The "bonds" refer to the cord with which the animal was tied to the Yāpa; they are to be taken off. The golden leaves refer to the decoration of the Yāpa with ribands. "For thy own sake;" this offering belongs to himself.)

After the Hotar has repeated this Anuvākyā, the Maitrāvaraṇa then gives the praiṣa (orders) to repeat the Yājyā mantra by the words: होता यष्टुनस्पतिं, &c. (See the mantra in full in the Vājasaneyo-Samh. 21, 46, with some deviations.)

The Hotar thereupon repeats the Yājyā mantra, which runs as follows:

ये ३ यज्ञामहे । वनस्पते रशनया निष्णु पिष्टतमया वयुननानि विद्वान् ॥ वह देवत्रा विधिषो इर्हीपि प्रवद्वातारमस्तुतेषु बोचा । वीषट् ॥

O tree! after having been loosened from the nicely decorated cord, thou, who art experienced in wisdom and knowledge, carry up to the gods the offerings, and proclaim to the immortals the (name of the) giver!

<sup>23</sup> After the oblation to Vanaspati follows that to Agni Sviṣṭakṛit, including all the deities of the animal sacrifice, viz., Agni, Soma, Agni-Somiu, Indragni, Aśvindu' Vanaspati, Devā ājyapī (deities which drink melted butter). The Anuvākyā of the Sviṣṭakṛit oblation is at the animal sacrifice the same as at other Iṣṭis, viz.: प्रियोहि देवानुशते (Rigveda 10, 1, 2, Āśv. Sr. 3, 1, 6). Then follows the praiṣa by the Maitrāvaraṇa, where the names of all the deities of the Iṣṭi (as given above) are mentioned. It runs as follows:

होता यष्टुनिन् स्विष्टकृतमयाऽऽभिराग्नेश्चाऽस्य इविषः प्रिया धामान्ययाऽस्त्रोमस्याऽस्य इविषः प्रिया धामान्ययाऽप्नीपोमयोश्छुगस्य इविषः प्रिया धामान्ययालिंद्राऽग्न्योश्छुगस्य इविषः प्रिया धामान्यया यश्विनोश्छुगस्य इविषः प्रिया धामान्ययाहवनस्पतेः प्रिया पार्याययाऽदेवानामाज्यपानों प्रिया धामानि पचदग्नेहातुः प्रिया धामानि यष्टुत्वं माहिमानमायजतामेज्या इपः कृष्णोतु सो यज्ञरा जातवेदा तुपतां इविहोत्यंजा Saptahāutra (compare Vājasaneyo 5, 21, 47. On the form of the Sviṣṭakṛit, see Āśv. Sr. 3, 1, 6). The Yājyā mantra is: अस्मे यदा (4, 15, 14), which is preceded by

He calls Iṣa.<sup>\*\*</sup> The cattle are Iṣa. By calling her, he calls cattle and provides the sacrificer with them.

### [97] SECOND CHAPTER.

(*The Remaining Rites of the Animal Sacrifice. The Prātar-anuśikha*).

#### 11.

(*Why fire is carried round the sacrificial animal.*)

The Devas spread the sacrifice. When doing so, the Asuras attacked them, intending to put an obstacle in their way (to prevent the successful performance of the sacrifice). The attack was made against the sacrificial post from the eastern direction, after the animal had been consecrated by the Apri verses (see 2, 4), and before the fire was carried round the animal. The Devas awoke, and surrounded, for their own protection, as well as for that of the sacrifice (the place) with a three-fold wall resembling fire. The Asuras seeing those walls shining and blazing, did not venture an attack, but ran away. Thus the Devas defeated the Asuras on the eastern side as well as on the western. For this reason the sacrificers perform the rite of carrying fire round (the animal, when consecrated), and have a mantra recited ; for they thus surround (the animal) with a three-fold wall, shining like fire, for their own protection and that of the sacrifice.

After the animal is consecrated, and fire carried around it, they take it northwards. They carry before it a firebrand, meaning thereby that the animal is ultimately the sacrificer himself ; they believe that he will go to heaven, having that light (the firebrand) [98] carried before him. And in this way he really goes to heaven.

The Adhvaryu throws sacred grass (*barhis*) on the spot where they are to kill the animal. When they carry it outside the Vedi, after having consecrated and carried fire round it, they make it sit on the sacred grass (*barhis*).

the *dgur* : षट् यज्ञमहे, and followed by the *Vaṣṭakāra*. One of the rules laid down for the *Sviṣṭakṛit* mantras and the respective *praṇas*, as far as they are not taken from the *Śāṁhitā* of *Rigveda*, is, that all the deities of the *Iṣṭi* must be mentioned along with the expression : प्रिया वासनि, i.e., beloved residence ; the name of the deity always precedes it in the genitive.

\*\* After the *Sviṣṭakṛit* is over, the remainder of the offerings, which are at the animal sacrifice, flesh is eaten by the priests and the sacrificer. The *Idāpātra* in which the dish is placed is held up and *Idā*, the personification of food, called to appear. This "calling" of *Idā* is always the same. The formula is given in the *Āśval. Sr. Sūtras* 1, 7 : इकोपद्गृहा सह दिवा.

<sup>1</sup> Agnidhra is performing this rite. See 2, 5.

They dig a ditch for its excrements. The excrements consist of herbs ; the earth is the proper place for herbs ; thus he puts them at the end in their proper place (by throwing them into a ditch, dug in the earth).

They say : when the animal is the offering, then many parts (of this offering) go off (are not used), such as hairs, skin, blood, half-digested food, hoofs, the two horns, some pieces of flesh which fall to the ground. (Such being the case) in what way then is the deficiency made up ? The answer is : if they sacrifice Purodâsa, divided into its proper parts along with the animal, then the animal sacrifice is made complete. When the sacrificial essence had gone from the animals, both rice and barley sprang out of it. When they offer Purodâsa, divided into its proper parts along with the animal, then they should think, "our animal was sacrificed with the sacrificial essence in it ; our animal has been sacrificed in its entirety." The animal of him who has this knowledge is sacrificed in its entirety.

## 12.

(*The Offering of the Drops which fall from the Omentum*).

After the Vapâ (omentum) has been torn out (of the belly), they bring it (to the fire for being fried). The Adhvaryu causes to drip out of a Sruva drops of hot melted butter. When the drops are falling [99] (to the ground), the Adhvaryu orders the Hotar to recite the mantra appropriate to the drops (falling down). For the drops belong to all deities. He might think, they are not mine. (I, the priest, have nothing to do with them) ; they may, therefore, uninvited go to the gods ; (but he ought to repeat mantras for them).

He repeats the Annvâkya (for the drops) : " Be favourable to our loud voice (to be heard at a distance) which is agreeable to the gods, when swallowing our offerings with thy mouth ! (1, 75, 1.)" By this mantra he throws the drops into the mouth of Agni. He further repeats the hymn : " Bring this our sacrifice among the gods " (3, 21). By the words (of the second pada of the first verse) : " be favourable to our offerings, O Jâtavedas !" he begs for the acceptance of the offerings. In the words (in the third pada of the first verse) : " eat, O Agni, the drops of the marrow " (and the) melted butter," the drops of the marrow and the melted butter are mentioned. The words (of the fourth pada of the first verse) : " eat, O Hotar, having first taken, thy seat !" mean : Agni (for he is the Hotar of the gods) eat, after having taken, &c.

(In the first half of the second verse) : " the drops of melted butter drip for thee, O purifier, from the marrow," the drops both of the melted

<sup>2</sup> By medas, 64y. understands the Vapâ, which is certainly the right explanation

butter and the marrow are mentioned. (By the second half:) "grant us the best things which are desirable, for worshipping (thee) in the proper way," he pronounces a blessing.

(In the first half of the third verse:) "O! Agni! these drops are dripping melted butter for thee, the wise, who art to be worshipped with gifts," the drops (of marrow) are described as "dripping melted butter." [100] (By the second half:) "thou, the best Risi art kindled; be a carrier of the sacrifice!" he (the priest) orders the sacrifice to be successful.

(In the first half of the fourth verse:) "to thee, O Adhrigu! drip the drops of marrow and melted butter, O Agni! thou strong one!" the drops both, of the marrow and melted butter, are mentioned. (By the second half:) "mayst thou, praised by poets, come (to us) with thy brightly shining flame! kindly accept our offerings, O wise!" the priest asks the acceptance of the offerings.

(After the recital of the fifth verses:) "we offer to thee the most juicy marrow (the Vapā), taken out of the midst (of the belly); these drops (of melted butter) drip on this thin skin" (the Vapā), carry them severally up to the gods!" the priest pronounces the formula *Vāuṣat!* for the drops (and thus concludes the offering of the drops).

He then repeats the same formula (the Anuvaṣṭkāra as is sacrificing the Soma), O Agni, enjoy the Soma! (using instead of "Soma" the word "drops.") These drops belong to all the gods. Thence the rain falls, divided in drops, down upon the earth.

### 13.

*(On the Svāhākritis and the Offering of the Vapā).*

They ask: which are the Puronuvākyās, the Praiṣas and the Yājyās for the call: *Svāhā*\*? (The [101] answer is:) The Puronuvākyās

\* From this passage it is clear that by *medas* in the whole of this hymn, the *Vapā* or omentum is to be understood; for it is called here *teach*, i.e., skin, which (although it is very thin) it resembles.

\* The author of the Brāhm. alludes here to a practice which appears to be contrary to the general rules established regarding the offering of oblations. To make it clear, I here extract the passage concerning it from the Manual, used by the seven Hotri priests (called *Sapta-hautra*). On pp. 22, 23 of my manuscript is said, that the Hotar, after having repeated the hymn addressed to the drops dripping from the *Vapā*, is requested by the Maitrāvaraṇa (who then gives the *praiṣa*, i.e., order) to make the *Svāhās* (*svāhākritis*, i.e., the pronunciation of the formula: *svāhā!*) of the *Ājyā*, the *medas* (*Vapā*) of the drops dripping from the *Vapā*, of the *Stūhākritis* in general, and of the verses which are addressed to the oblations in the hymn mentioned (*imam no yajnam*, 3, 21, see above). This order the Maitrāvaraṇa concludes by the words: "*Svāhā!* (the gods pleased with the *Ājyā* may first taste the *Ājyā*! Hotar, repeat the *Yājyā*!)". Thereupon the Maitrāvaraṇa repeats a Puronuvākyā for the offering of two portions of *Ājyā*. Then the Maitrāvaraṇa orders the Hotar to recite two *Yājyās*, one for Agni; the other for Soma,

are just the same as those recited (for the drops), the Praisas and the Yājyās are also the same. They further ask : which are the deities for these Svāhākṛitis ? (To this) one should answer, the Viśve devdh ; for there are (at the end) of the Yājyā the words, "may the gods eat the oblation over which Svāhā ! is spoken."

The gods conquered by means of the sacrifice, austerities, penances, and sacrificial oblations the heavenly world. After the Vapā had been offered, the heavenly world became apparent to them. Regardless of all the other rites, they went up to heaven by means of the oblation of the Vapā (alone). Thereupon Men and Rishis went to the sacrificial place of the gods (to see) [102] whether they might not obtain something worth knowing. Having gone round about and searched all the place, they found nothing but a disembowelled animal lying there. Thence they learnt that verily the value of the animal (for sacrifices) consists only in its Vapā, which part is just as much as the whole animal.

When they, at the third libation, fry the remaining portions (all save the Vapā) of the animal and offer them, then they do so, wishing, "may our sacrifice be performed with many many oblations ! may our sacrifice be performed with the entire animal !"

#### 14.

The oblation of the Vapā is just like an oblation of ambrosia ; such oblations of ambrosia are (besides) the throwing of the fire \* (produced by the friction of wooden sticks) into the sacrificial hearth, the oblation of Ājya and that of Soma. All these oblations are without an (apparent) body (they disappear at once when thrown into the fire). With such bodiless oblations the sacrificer conquers the heavenly world. The Vapā is just like sperm ; for just as the sperm (when effused) is lost (in the womb), the Vapā is lost (disappears in the fire on account of its thinness). Further, the Vapā is white like sperm, and, without a substantial body, just as

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in order to induce these deities to accept the offering given after the recital of the Yājyā. After having repeated them, he is ordered to repeat the Yājyā for the medas (Vaps), addressing Agniṣomā.

Now the deviation from the general adopted rules of the sacrificial practice is, the formula Svāhā is here several times used without having a proper Anuvākyā and Yājyā. To this practice some performers of sacrifices had raised some objections. But the author of our Brāhm, defends the practice, asserting that the Puronuvākyās required for the Svāhākṛitis are included in those mentioned for the drops (p. 90), their praisa is contained in the general praisa, in the words : hotar agnim yakṣat, may the Hotar recite the Yājyā for Agni ! &c., which formula the different Svāhās follow, one of which is, Sedhā svāhākṛitiñdm (see above); and their Yājyā comprised in the general Yājyā, which is according to the Āśvalāy. Sutr. 3, 4, the last verse of the Aprisūkti.

\* See Ait. Bf. 1, 15.

sperm. Blood and flesh making up the substance of the body, the Hotar therefore should say (to the Adhvaryu) : cut off all that has no blood.

The Vapā oblation must consist of five parts, even if there are only four parts (all except the gold plate) at the sacrificer's disposal. The priest first puts <sup>1</sup> melted [103] butter for the Vapā in the ladle, then follows a thin gold plate, the Vapā, the melted butter for the gold plate, and (lastly) the dripping of melted butter (on the whole).

They ask : if there is no gold to be had, what should he do then ? (The answer is :) he should first put twice melted butter in the ladle, then the Vapā, and drip twice hot melted butter on it. The melted butter is ambrosia, the gold is also ambrosia. Therefore everything wished for (by the sacrificer) when throwing the melted butter and the gold (into the ladle), is attainable. Together with the melted butter (to be taken twice), and the gold, the Vapā oblation consists of five parts.<sup>2</sup>

Man is composed of five parts, viz. hairs, skin, flesh, bones, and marrow. The priest having (by the Vapā oblation) made (the sacrificer) just such a man (composed of five parts), offers him in Agni, who is the womb of the gods. For Agni is the womb of the gods ; after having grown together in Agni's womb with the (different other) oblations, he then goes up to heaven with a golden body.

### 15.

(*On the Repetition of the Prātar-anuvāka, or Early Morning Prayer,  
on the Day of the Soma Libation.*)

The Adhvaryu orders the Hotar to repeat the mantras appropriate for the gods who appear in the early morning. These gods are Agni, Uṣas (dawn), and the Aśvins (twilight) ; they come, if each of them is addressed in mantras of seven different [104] metres.<sup>3</sup> They come on the call of him who has such knowledge.

As Prajāpati, when he himself was (once) Hotar, was just about to repeat the Prātar-anuvāka, in the presence of both the Devas and Asuras, he first thought, he will repeat the Prātar-anuvāka for our benefit ; the latter believed, he will do so for us. He then repeated it for the Devas. Thence the Devas became masters of the Asuras. He who has such a knowledge becomes master of his enemy, adversary, and

<sup>1</sup> The technical term for this proceeding is *upa-staraṇam*.

<sup>2</sup> The two others are the Vapā itself and the hot melted butter dripped on it.

<sup>3</sup> To each of these three deities are mantras in the following seven metres addressed : *Gāyatri*, *Anuṣṭup*, *Trisṭup*, *Bṛhati*, *Uṣnih*, *Jagati* and *Pankti*.

gainsayer. It is called Prātar-anuvāka (morning prayer); for Prajāpati prayed it early in the morning. It is to be repeated in the dead of night.<sup>10</sup> For people follow in their sayings him, who possesses the whole speech, and the full Brahma, and who has obtained the leadership.<sup>10</sup>

Therefore, the Prātar-anuvāka is to be repeated in the dead of night: for it must be repeated before people commence talking. Should he, however, repeat the Prātar-anuvāka after people have commenced talking, he would make the Prātar-anuvāka (which should be the first speech uttered in the morning) follow the speech of another. (Such being contrary to its nature) it must be repeated in the dead of night. He should repeat it even before the voice of the cock is heard.<sup>11</sup> For all the birds, including the cock, are the [105] mouth (the very end) of the goddess Nirriti (destruction, death.) If he thus repeats the Prātar-anuvāka before the voice of the cock is heard, (he should do so considering) that we cannot utter the sacred words required at a sacrifice, should others already (animals or men) have made their voices heard. Thence (to avoid this) the Prātar-anuvāka should be repeated in the dead of night. Then verily the Adhvaryu should begin his ceremonies<sup>12</sup> (by calling on the Hotar to repeat the Prātar-anuvāka), and the Hotar then should repeat it. When the Adhvaryu begins his work (by ordering the Hotar to repeat), he begins with Speech, and the Hotar repeats (the Prātar-anuvāka) through Speech. Speech is Brahma. Thus every wish which might be attainable either by Speech or Brahma<sup>13</sup> is attained.

### 16.

Prajāpati being just about to repeat the Prātar-anuvāka, when he was himself Hotar (at his own sacrifice), all the gods were in a state of anxious expectation, as to who of them would be first mentioned. Prajāpati looked about (and, seeing the state of anxiety in which the gods were, thought), if I commence by addressing (the mantra) to one deity only,

<sup>10</sup> This appears to be the meaning of: *mahati rātryāh*. Say. explains it rather artificially "as the great portion of the night following the day on which the animal sacrifice for Agniṣomitya had been performed."

<sup>11</sup> The author alludes here to the relation of subjects to the king, and of pupils to their teacher.

<sup>12</sup> By śakuni only the cock is to be understood. The original form being kakuni, we are reminded of the very word "cock." Great importance is attached to this bird in the Zend-Avesta, where it is named paro-dara.

<sup>13</sup> The term used is, upśkaroti.

<sup>14</sup> Say. understands here by speech the worldly common talk, by Brahma the sacred speech, the repetition of the mantras.

how will the other deities have a share (in such an invocation)? He then saw (with his mental eyes) the verse : *āpo revatīr*, i.e., the wealthy waters (10, 30, 12). *Āpo*, i.e. waters, means all deities, and *revatīh* (rich) means also all deities. He thus commenced the Prātar-anuvāka by this verse, at which all the gods felt joy : (for each of them thought), he first has mentioned me ; they all then felt [106] joy when he was repeating the Prātar-anuvāka. He who has such a knowledge (i.e., who commences his Prātar-anuvāka by the same verse), commences his Prātar-anuvāka with a joint address to all the gods.

The Devas were afraid of the Asuras robbing them of their early morning sacrifice (the Prātar-anuvāka), for they (the Asuras) were so very strong and powerful. But Indra said to them : "Do not be afraid! I shall strike them with the three-fold power of my morning thunderbolt." He then repeated the verse mentioned (10, 30, 12). This verse is in three respects a thunderbolt, viz., it contains "the destroying waters"<sup>11</sup> (*āpo naptryā*), it is in the Triṣṭubh (Indra's metre, and it contains "speech"<sup>12</sup> (it is recited with a loud voice). With this thunderbolt he struck and destroyed them. Thence the Devas became masters of the Asuras. He who has such a knowledge, becomes master of his enemy, adversary, and gainsayer.

They say : he should be the Hotar who produces in this verse (when reciting it) the number containing all metres. This is the case, if it be repeated thrice. This is the production of the metres.

### 17.

He who wishes for long life, should repeat a hundred verses. For the (full) life of man is a hundred (years); he has (besides) a hundred powers, and a hundred senses.<sup>13</sup> (By repeating one hundred verses) [107], the priest secures to the sacrificer his full age, his (mental and bodily) powers, and his senses.

He who wishes for (performing successfully the subsequent great) sacrifices, should repeat 360 verses. For the year consists of 360 days; such a year (is meant here). The year is Prajāpati. Prajāpati is the sacrifice. The intelligent Hotar who recites 360 verses, turns (in this way) the sacrifice (regarded as a divine being, the mediator between gods and men) towards the sacrificer.

<sup>11</sup> In the Anukramapikā, the deity of the song in which this verse occurs, is called *Āpo naptryā*.

<sup>12</sup> Vāch has the power of destroying, under certain circumstances, the sacrificer.

<sup>13</sup> According to Sāy, the number of "a hundred" for the senses is to be obtained, if the senses are stated at ten, and if to each of them ten tubular vessels, in which they move, are ascribed.

He who wishes for children and cattle, should repeat 720 verses. For so many days and nights make a year (one of 360 days). Prajāpati is the year. For, after he is produced (*prajayamāna*), the whole universe is produced (*prajāyate*).<sup>17</sup> He who has such a knowledge, obtains, if being born after Prajāpati (by means of the sacrifice), children and cattle.

If any one who is not recognized as a Brahman, or one who has a bad reputation on account of being charged with crimes, should bring a sacrifice, then 800 verses should be repeated. The Gāyatri consists of eight syllables (three times eight). The gods being of the nature of the Gāyatri, removed the evil consequences of sin and crime. He who has such a knowledge, removes the evil consequences of sin and crime from himself by means of the Gāyatri.

He who wishes for heaven, should repeat a thousand verses. For the heavenly world is at a distance of about 1,000 days' travelling on horseback from here (this earth). (To repeat a thousand verses, is done) for reaching the heavenly world everywhere. (He who then wishes) for acquisition of things to be enjoyed, and of communion (with the gods), should recite an unlimited number (of verses). For Prajāpati is [108] boundless. To Prajāpati belongs the recitation which makes up the Prātar-anuvāka. Therein are all desires contained. When he repeats an unlimited number (it is done) to obtain fulfilment of all desires. He who has such a knowledge, obtains fulfilment of all wishes.

Thence one should repeat an unlimited<sup>18</sup> number (of verses). He repeats verses of seven (kinds of) metres for Agni; for there are seven worlds of the gods. He who has such a knowledge becomes successful in all of them. He repeats verses of seven (kinds of metres) for Uṣas; for there are seven (kinds of) cattle<sup>19</sup> in villages. He who has such a knowledge, obtains these seven (kinds of) cattle in the villages.

He repeats seven (kinds of verses) for the Aśvins; for Speech spoke in seven (different tones). In as many tones (i.e., seven) then spoke Speech (in all made men). (These seven tones are made) for comprising the whole speech (the worldly talk and singing), the whole Brahma. He repeats verses for three deities; for three worlds are three-fold. (This repetition therefore serves) for conquering (all) these worlds of the gods.

<sup>17</sup> He is the creator.

<sup>18</sup> As many as a Hotar can repeat from after midnight to sunrise.

<sup>19</sup> Such as goats, sheep, cows, horses, asses, camels, &c. As the seventh kind, Apastamba counts man.

## 18.

They ask : how should the Prātar-anuvāka be repeated ? It is to be repeated<sup>\*\*</sup> according to the metres (verses of the same metre to be put together). The metres are the limbs of Prajāpati. He who brings the sacrifice is Prajāpati. For the benefit of the sacrificer, the several verses of the Prātar-anuvāka are to be recited pada (foot) by pada.<sup>††</sup> For cattle [109] have four feet, (if he do so) he obtains cattle. He should repeat it by half verses. When he repeats it in this way, (then he does so for securing) a footing (to the sacrificer). Man has two legs, and animals have four. He thus places the two-legged sacrificer among the four-legged animals.<sup>‡‡</sup> Thence he should repeat the Prātar-anuvāka only by half verses.

They ask : the (metres of the) Prātar-anuvāka being developed,<sup>\*\*</sup> how do they become then undeveloped ? The answer should be : if the Brihati metre is not moved from its centre.

Some deities have a share in the invocation offerings, others in the Stomas (the chants of the Sāma singers), others in the metrical verses (*chandas*) repeated (by the Hotar). By means of the invocation offerings (*dhutis*), one makes pleased those deities who have a share in these offerings, and, by means of the chants and recitations, those also who have their shares in the Stomas and metres. He who has such a knowledge, makes pleased and well-disposed both parties of deities (those who have their share in the invocation offerings, and those who have theirs in the Stomas and metres).

[110] There are thirty-three gods who drink Soma and thirty-three who do not drink Soma.

The Soma-drinking gods are : eight Vasus, eleven Rudras, twelve

<sup>\*\*</sup> That is to say : he should take together all the verses in the Gāyatrī, or in the Triṣṭubh or other metres, without mixing them.

<sup>††</sup> There are in most cases four.

<sup>‡‡</sup> The four feet of animals are indicated by the division of each verse into four padas, and the two legs of the sacrificer by the stopping of the voice after the repetition of each half verse.

<sup>13</sup> Āśv. Sr. Sūtr. 4, 13. The regular order of metres which commences by Gāyatrī and goes on by Uṣṇih, Anuṣṭubh, &c., based on the increase by four syllables of each subsequent metre, is not kept in the Prātar-anuvāka. Uṣṇih is here not second, but fifth ; Anuṣṭubh is second. The expression *avylha* means, one metro being produced by an increase of the number of syllables out of the preceding metro. This increase in the Prātar-anuvāka goes as far as the fourth metre, the Brihati, which is the centre ; then the turn from the lower number to the higher commences again. The first turn is Gāyatrī, Anuṣṭubh, Triṣṭubh, and Brihati ; the second Uṣṇih, Jagati, and Pānkti. There being after the Brihati a return to lower numbers, the development is stopped : thence the Prātar-anuvāka is *avylha* also.

Ādityas, Prajāpati and Vaśat-kāra. The not-Soma-drinking gods are : eleven Prayājas,<sup>24</sup> eleven Anuyājas,<sup>25</sup> and eleven Upayājas.<sup>26</sup> They [111] have their share in the sacrificial animal. With Soma, he pleases the Soma-drinking deities ; with the animal, those who do not drink Soma. Thus, he who has such a knowledge, makes both parties pleased and well-disposed.

<sup>24</sup> These are the eleven verses of the Apri hymns, see 2, 4.

<sup>25</sup> At the animal sacrifice, there are eleven Anuyājas required. This is briefly stated in Āsv. Sr. Sūtras 4, 6, where, however, in addition to those occurring at a previous sacrifice (Chāturmāsya Iṣṭi), only two are mentioned ; and on reference to the rules on the Chāturmāsya Iṣṭi (2, 16), we find also, in addition to three which are supposed to be already known, only six mentioned. The three primitive ones are then to be found in the rules on the Darśa pūrṇima-Iṣṭis (1, 8). The formula is for all Anuyājas the same. First comes the name of the respective deity in the nominative, then follow the words : *yasuvane vāsudheyasyaḥ vētu* (or *vītām*, or *vyanṭū*). The first Anuyāja, which is addressed to the *bāhīs*, or sacrificial seat, runs for instance, as follows : देवं वहिं वमुवने वसुवेष्य वेत् i.e. "may the divine sacrificial seat, O giver of wealth (Agni) ! taste of the wealth (food) which is to be put by." The latter expression refers to the remainder of the sacrificial food which had been eaten by the priests and the sacrificer just before the offering of the Anuyājas. The gods are to have a share in the food already eaten. Food is regarded as the wealth to be put by ; for it serves for the acquisition of vigour and strength. The term *vasa* is frequently used with reference to food at the time of eating the remainder of the sacrifice. See 2, 27. The order of the Anuyāja deities at the animal sacrifice is the following : (1) *devīr̥ dṛdrāḥ* (the gates), (2) *uṣiṣī-nakta* (dawn and night), (3) *devī jāṭṛī* (satiation), (4) *ār̥j* and *dhuti* (vigour and oblation), (5) *daivyāḥ hotārā* (the two divine Hotars, i.e., the fire on earth and that in the sky), (6) *tīro devīr* (the three deities : *Itā*, *Surasvatī*, and *Bhārgvī*, see 2, 5), (7) *bāhīs*, (8) *nārdāmsa* (see 2, 5), (9) *vānaspatī*, (10) *bāhīr vāritīnām* (the stalks of kuśa grass, thrown in water jars), (11) *Agni Svistakriti*.

<sup>26</sup> The Upayājas, or supplementary offerings, accompany the Anuyājas. At the same time that the Hotar is repeating the Anuyāja mantras, and the Adhvaryu is throwing at the end of each an oblation into the fire, the Pratiprasthitār, who is the constant assistant of the Adhvaryu, offers eleven pieces of the guts of the slaughtered animal, and accompanies his offerings with eleven Yajusmantras (see them in the Vājasaneyī Samhitā 6, 21, and Taittirīya Saṁh. 1, 3, 11). All conclude with : *sauhād*. On comparing their text in the Vājasaneyī S. with that in the Taittirīya S., we find some differences in the order of these mantras. The deities are the same. They are according to the Taitt. S. the following ones : (1) Ocean, (2) Air, (3) Savitar, (4) Day and Night, (5) Mitravaruna, (6) Soma, (7) the Sacrifice, (8) the Metres, (9) Heaven and Earth, (10) the Divine Clouds (*nabhas*, invoked for giving rain according to Śāyaṇa's commentary on the Taitt. S. vol. I. p. 550, ed. Cowell), (11) Agni Vaiśvānara. The Hotar has nothing to do with the Upayājas. All is performed by the Pratiprasthitār. We find the whole ceremony minutely described in the Hiranyakesī-Srauta-Sūtras (4, 16, 17). The charcoals for kindling the fire for these offerings are taken from the fire which is on the place where the animal is slaughtered. These charcoals are (as I am orally informed) put on the so-called *Dhiṣṇya*, or small fire-place behind which the Hotar is sitting, and which is between the Agnidhā and Mātrajālī fires. On the same place the tail of the animal, the principal part of which belongs to the "wives of gods," is sacrificed.

He concludes with the verse : *abhūd uṣā ruśatpāśur* (5, 75, 9), i.e., aurora appeared with the roaring cattle.

They ask : if he repeats three liturgies (*kratus*)<sup>1</sup> addressed to Agni, Uṣās, and the Aśvins, how can his concluding (the whole liturgy) with one verse only be accounted for ? (The answer is :) all three deities are contained (in this verse). (The first pada :) "aurora appeared with the roaring cattle," is appropriate to Uṣās. (The second pada :) "Agni is put in at the proper time," belongs to Agni. (The second half verse :) "O, ye mighty (brothers !), your immortal carriage is yoked, hear my sweet voice !" belongs to the Aśvins. When he thus concludes with (this) one verse, then all three liturgies have their place in it.

### [112] THIRD CHAPTER.

(*The Apo Napṛtiyam Ceremony. The Upāśeu and Antaryāma Oblations. The Hotar has no share in the Bahispatamāna Meal. The Libation for Mitrā-Varuṇa to be mixed with milk. On the Purodāśas belonging to the Libations. Havispañkti. Akṣara-pañkti. Narāśamsa-pañkti. Savana-pañkti.*).

#### 19.

(*Story of the Śādra Rishi Kavaṣa<sup>1</sup>*).

The Rishis, when once holding a sacrificial session on (the banks of) the Sarasvatī, expelled Kavaṣa, the (113) son of Ilūṣa, from (their) Soma

<sup>1</sup> This term denotes the parts of the Prātar-anuvāka which introduces the Soma sacrifice.

<sup>1</sup> In the Kauṣitaki Brāhmaṇam (12, 3), the story of Kavaṣa is reported in the following way :—

मात्स्यमः सरस्वत्यां सत्रमासत्वं तद्वापि कवयो मध्ये निषसाद् । तं हेम उवोदुर्दस्या वै त्वं पुलोऽसि न वर्यं त्वया सह भविष्याम इति स ह कुद्धः प्रदवन्सरस्वतीमेतेन सूक्तेन त्रुष्टाव । तं हेयमन्वेयाय त उ हेमे निरागा इव मेनिरे तं हान्वाहृत्येजुक्त्वये नमस्ते अस्तु मानो हिंसीस्वं वै नः श्रेष्ठोऽसि यं त्वेयमन्वेतीति । तं हयजपयोचकुस्तस्यह क्रोधं विनिन्युः । स पृथक्यायैष महिमा सूक्तस्य चानुवेदिता ॥ i.e., the Rishis, called the "middle ones" (Gṛitsamada, Viśvāmitra, Vāmadeva, Atri, Bharadvāja, Vaśiṣṭha, see Āśv. Gṛihya Sūtras, 3, 4), held once a sacrificial session on the Sarasvatī. Amongst them there sat Kavaṣa. These (Rishis) reproached him (that he had come among them) saying : " Thou art the son of a slave girl, we shall neither eat nor drink with thee." Having become angry, he ran to the Sarasvatī, and obtained her favour by means of this hymn (pra devatārā brahmaṇye). She followed him. These Rishis then thought that he was guiltless. Turning to him, they said, "Rishi ! adoration be to thee, do us no harm ! thou art the most excellent among us, for she (Sarasvatī) follows thee." They made him the manager of the sacrifice, and thus appeased his wrath. This is the importance of Kavaṣa, and he it was who made that hymn known.

The occasion on which Kavaṣa had this hymn revealed to him, is thus related in the Kauṣitaki Brāhmaṇam (12, 1) :—

sacrifice (saying) : How should the son of a slave-girl, a gamester, who is no Brahman, remain among us and become initiated (into all sacrificial rites)? They turned him out (of the place) into a desert, saying, that he should die by thirst, and not drink the water of the Sarasvati. After having been driven (from this place), into a desert, he, being vexed by thirst, saw (the mantra called) Apo naptriyam : *pra devatrā brahmāne gātūr etu, &c.*, i.e., may there be a way leading to the gods for the Brahman (may he be received among them). By this means he obtained the favour of the waters. They went out (of their house) to (meet) him. Sarasvati surrounded him on all sides. Therefore that place is called *Parisāraka* (from *enam-kavasam-parisasdra*). As Sarasvati had surrounded him on all sides, the Rishis said, the gods know him; let us call him back. All consented, and called him back. After having called him back, they made *Apo naptriyam*, by repeating : *pra devatrā brahmāne* (10, 30); by its means they obtained the favour of the waters and of the gods. He who, having this knowledge, makes the *Apo naptriyam*, obtains the favour of the waters and the gods, and conquers the highest world (the heavenly-world).

(114) He should repeat it without stopping. (If he do so) the god of rain (Parjanya) will bless his children with incessant rain. Should he stop at regular intervals, when repeating (the hymn, as usual), then the rain-god would keep away in the clouds the rain from his children. Thence it is to be repeated without stopping. If he repeats thrice the first verse of this (hymn) without stopping, in this manner the whole (of the hymn) becomes repeated without stopping.<sup>1</sup>

## 20.

(*The Ceremony of Mixing the Vasatīvari and Ekaṇḍha Waters.*)

After having repeated these (first) nine verses (of the hymn, 10, 30) in the same order as they follow (one another in the Samhitā), he repeats the

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तद स्म पुरा यज्ञमुदो रक्षांसि तीर्थेभ्यो गोपवन्ति । तदेके ५ पो २४ अग्नमुखत एव तान् सवान् जप्तुस्तु एव तद कवयः सूक्तमपश्यत्पंचदशर्च प्र देवत्रा ब्रह्मणे गातुरेत्विति तदन्वयनीत्येन यज्ञमुदो । द्वांसि तीर्थेभ्यो ५ पाहन् ॥

Of old the Rakshas, the disturbers of the sacrifice, guarded the waters on the bathing places. Some persons had come to the waters. Thereupon the Rakshas killed them all. Kavasya then saw this hymn which comprises fifteen verses: *pra devatrā*. He then repeated it, and by means of it turned the Rakshas from the bathing places, and killed them.

<sup>1</sup> The priests take water from a river, putting it in an earthen vessel. This water serves for squeezing the Soma juice.

<sup>2</sup> He has to repeat only the first verse thrice without stopping, whilst all remaining verses of the hymn may be repeated in the usual manner. For, the repetition of the first holds good for the whole remaining part.

(11th verse), *hinotā no adhvarām*, &c., as the tenth, and (after it, he adds the 10th :) *dravarvitati*, when the waters<sup>4</sup> filled (in jars) by the *Ekadhanins* are [115] turned away (from the river or tank whence they have been taken to the sacrificial compound). When they are seen (by the Hotar), he repeats : *pratī yad āpō adriśram* (10, 30, 13). When the waters approach (the Chātvāla), then he repeats the verse : *ādhenavah payasā* (5, 43). When the (Vasativari and Ekadhanā) waters are joined together (in the Chamassas of the Hotar and Maitrāvaruna), then the Hotar repeats : *sam anyā yanti* (2, 35, 3).

(To illustrate the origin of this rite, the following story is related.)

Both kinds of waters, those called *Vasativari*, which were brought the day previous (to the Soma feast), and those called *Ekadhanās*, which were brought on the very morning (of the Soma feast), were once jealous of one another, as to which should first carry up the sacrifice. Bṛigu, becoming aware of their jealousy, bade them to be quiet, with the verse : *sam anyā yanti*, &c. He restored peace among them. The waters of him who, having such a knowledge, restores peace among them (in this manner) will carry his sacrifice.

[116] When (both kinds of waters) the *Vasativaris* and the *Ekadhanās* are poured together in the Chamasa of the Hotar, he repeats : *āpo na devir upayanti* (1, 83, 2). Then the Hotar asks the Adhvaryu :

I subjoin here a more detailed description of the *Āpō napīriyam* ceremony, or the joining of the water jugs. My statements are taken from a Soma prayoga (a manual of the Adhvaryu priests), the Hiranyakesi Srānta Sūtras, and oral information. After the Hotar has finished the Prātar-anuvāka, the Adhvaryu addresses to him the words : "Ask for (isya) the waters," to which the Hotar answers : "Āpō napīriya" (calling upon them). The Adhvaryu continues his orders (before the Hotar can answer) : Chamasa-adhvaryu of the Maitrāvarupa, come hither! ye Ekadhanins (bringer of the Ekadhanā waters) come! Neṣṭar bring the wife (of the sacrificer)! Agnid (Agnidhra), turn the Chamasa (Soma cup) of the Hotar and the vasativari waters towards one another in the Ṛhīḍula (a hole, for making ablutions)! The Chamasa-adhvaryu of the Maitrāvarupa then brings a Chamasa. The Ekadhanins, i.e., those who carry the so-called Ekadhanā waters, then come with three jugs for the ekadhan, that the Adhvaryu should first throw one stalk (ekadhana) into the jug, and thus consecrate it. Thence these waters are called *ekadhanas*. The Neṣṭar brings the wife who holds a jug in her hand. After all have come, the Adhvaryu throws one-stalk of kusa grass into the waters, and after having repeated the mantra, *desir āpah*, he puts four srūvafuls of ghee on the stalk, and sacrifices it. The Adhvaryu brings the Chamasa of the Hotar and that of the Maitrāvarupa, in which the Ekadhanā waters are, into mutual contact, and puts the Vasativari water jug near it. He pours water from it into the Chamasa of the Hotar, and leads it into that of the Maitrāvarupa, and again from that of the Maitrāvarupa into that of the Hotar. When the waters poured by the Adhvaryu from this jug come near the Hotar, the latter asks the Adhvaryu thrice, *adhvaryo aver apē*—Hast thou brought the waters, Adhvaryu? Instead of this formula, we find in the Kauṭaki Br. (12, 1,) अवृ वितुः १ which means exactly the same.

Hast thou obtained the waters? For the waters are the sacrifice. (The question therefore means:) Hast thou obtained<sup>b</sup> the sacrifice? The Adhvaryu answers: These (waters) are completely obtained.<sup>c</sup> This means: see these waters.

(The Hotar now addresses to the Adhvaryu the following words:) "With these waters you will squeeze, O Adhvaryu, for Indra, the Soma, the honey-like, the rain-giving, the inevitably-successful-making<sup>d</sup> at the end, after having included so many ceremonies (from the first to the last); (you will squeeze) for him (Indra), who is joined by the Vasus, Rudras, Ādityas, Ribhus, who has power, who has food, who is joined by Brihaspati, and by all gods; (you will squeeze the Soma) of which Indra (formerly) drank, slew his enemies, and overcame his adversaries. Om!" (After having spoken these words) the Hotar rises from his seat (to show his respect). Respect is to be paid to the waters by rising, just as people rise to salute a distinguished [ 117 ] person who is coming near. Thence the waters are to be saluted by rising from the seat, and turning towards them. For, in the same manner, people salute a distinguished man. Therefore the Hotar must go behind the waters for saluting them. For, the Hotar, even if another one brings the sacrifice, has (in this way) the power of earning fame. Therefore the repeater (of the mantra) should go behind them. When going behind them, he repeats: *ambayo yanty adhvabhiḥ* (1, 23, 16), i.e., the waters which are the friends of the sacrificers come on (various) ways mixing their (own) liquid with honey. (In the word *madhu*, honey, there is an allusion to Soma.) If a man, who has not tasted (formerly) the Soma juice, should wish to earn fame (he ought to repeat this verse). If he wishes for beauty, or for the acquirement of sacred knowledge (Brahma splendour), he should repeat the verse, *amūr yā upa sūrye* (1, 23, 17). If he wishes for cattle, he should repeat, *apo devīr upahvaye* (1, 23, 18).

<sup>a</sup> The word *over*, in the formula used by the Hotar, is here explained by "avidah," thou hast obtained.

<sup>b</sup> In the original, *Utem anumnamur*. The formulas appear to be very ancient. *Anumnamur* is an imperfect of the intensive of the root *nam*. In the Kauśitaki Brāhmaṇam stands the same formula.

<sup>c</sup> *Tivrdntam*. The word, *tivra*, "pungent," is here, no doubt, used in a figurative sense, as Say. explains it. It means a thing that is ultimately to the point, that hits at its aim, just as the sting of an insect. Say.'s explanation is, on the whole, certainly correct. That this is the true meaning, is corroborated by the following word, *bahuramadhyam*, i.e., which has much (i.e., many ceremonies) between the commencement and end. Both expressions seem to belong together, forming a sort of proverbial phrase, the import of which is that, notwithstanding the many ceremonies, the fruit of the Soma sacrifice is not lost, but ultimately sure.

Should he, when repeating all these verses, go behind (the waters), he would obtain fulfilment of (all) these wishes. He who knows this, obtains these wishes.

When the *Vasatitcart*, and *Ekadhands* are being put (on the Vedi), then he repeats, *imā agman revatir jīva dhanyā* (10, 30, 14); and with the verse, *āgmann āpāt* (10, 30, 15), he concludes when they are (actually) put (on the Vedi).

## 21.

(*The Libations from the Upāṁśu and Antaryāma Grahas.*

*The Haling in and out of the Air by the Hotar.*)

The Prātar-Anuvāka is the head of the sacrifice (Soma sacrifice).

The Upāṁśu and Antaryāma [118] *Grahas*<sup>3</sup>) are the air inhaled (*prāṇa*) and the air exhaled (*apāna*<sup>3</sup>). Speech is the weapon. Therefore, the Hotar should not make his voice heard before the libations from the *Upāṁśu* and *Antaryāma* *grahas* are poured (into the fire). Should the Hotar make his voice heard before these two have

\**Upāṁśu* and *Antaryāma* are names of vessels from which the two first Soma libations are poured into the Ahavaniya fire, as soon as the juice is obtained by squeezing. Both libations which precede those from the other Soma vessels (*Aindravṛayava*, &c.) poured into the fire of the Uttara Vedi, are not accompanied with mantras recited by the Hotar, as all other libations are, but they are performed by the Adhvaryu, whilst the Hotar is drawing in his breath, or haling out the air which was breathed in. When doing the first, the libation from the *Upāṁśu* *graha* is poured into the fire; when doing the latter, that from the *Antaryāma* *graha* is given. The Adhvaryu repeats some sacrificial formulas (see the *Taittiriya Saṁhitā* 1. 4, 2, 3), whilst the Hotar mutters only the two formulas (the technical name of such formulas repeated by the Hotar is *nigada*) which are mentioned here (2, 21), and also in the *Āsv. Śr. Sūtras* (5, 2).

In the books belonging to the Yajurveda, we meet the terms *upāṁśu graha* and *upāṁśu pātra*, and likewise *antaryāma graha*, and *antaryāma pātra*. These terms require some explanation. The *pātra* is a vessel, resembling a large wooden jar with but a very slight cavity on the top, in which the Soma juice is filled. The *graha* is a small cup, like a saucer, made of earth, and put over the cavity of the Soma vessel, in order to cover the "precious" juice. The bottom of it is first put in water, and a gold leaf placed beneath it. There are as many *grahas* as there are *pātras*; they belong together just as cup and saucer, and are regarded as inseparable. The word *graha* is, however, taken often in the sense of the whole, meaning both *graha* and *pātra*. On the different names of the *grahas* required at the three great libations, see the *Gruhakṛtya* in the *Bātap. Brāhm.* 4, and the commentary on the *Taittiriya Saṁhitā* (vol. I. p. 598-693 ed. Cowell). I am in possession of several *grahas* and *pātras*.

\*At the end of the Prātar-anuvāka, the Hotar must, after having repeated with a low voice the mantra, *prāṇam yachha*, &c., draw in the breath as strongly as he can. Then he repeats with a low voice, *upāṁśam yachha*, &c., and, after having finished, he exhales the air (through the nose) as strongly as he can. He repeats with a low voice, *vyāṇāya*, &c., and when touching the stone by which the Soma for the *Upāṁśu* *graha* is squeezed, he is allowed to speak aloud. (Oral information).

[119] been poured into the fire, then he would carry off the vital airs of the sacrificer by means of the speech, which is a weapon. For (if he do so) some one should say to the Hotar (afterwards), that he has made the vital airs of the sacrificer go off, (and he, the Hotar) would lose his life.<sup>10</sup> It happens always thus. Thence the Hotar should not make his voice heard, before the libations from the Upâmsu and Antaryâma grahas are poured into the fire. He should, when the libation from the Upâmsu graha is given, mutter the words : "Keep in the air inhaled ! Svâhâ ! (I emit) thee, O speech of good call for pleasing the sun (which is thy presiding deity)." He should then draw in the air, and say (with a low voice) : "O breath, who goest in (my body), keep in (my body) the breath !" He should, when the libation from the Antaryâma graha is given, mutter the words : "Keep in the air exhaled ! Svâhâ ! (I emit) thee, O speech of good call for pleasing the sun." (After having spoken these words) he should hale out the air, and say, "O air, haled out, keep this very air (which is to be haled out, in my body)." By the words "(I emit) thee (O speech !) for the air, circulating (in my body)," he then touches<sup>11</sup> the stone used to squeeze the Soma juice for the Upâmsu graha, and makes his voice heard. This stone to squeeze the Soma juice for the Upâmsu graha is the soul. The Hotar, after having put (thus) the vital airs in his own self, emits his voice, and attains his full age (100 years). Likewise, does he who has such a knowledge.

## 22.

[120] (*The Hotar has no share in the Bahî-paramâna Meal. The Soma Libation for Mitrâ-Varuna to be mixed with Milk.*)

(After the libations from the Upâmsu and Antaryâma have been poured into the fire, the Soma squeezed, and poured into the different vessels—*grahas*—such as *Aindavayava*, &c., which are then kept in readiness for making the libations, five of the priests : Adhvaryu, Prastotar, Pratihartar, Udgâtar, and Brahmâ, one holding the hand of the other—*samanvârabdhâ*—walk in the direction of the *Châtvâla*, and ultimately take their seats for performing the ceremony of the *Stotra*, i.e., chanting a sacred verse—a *Sâman*. Now the question is, whether the Hotar is allowed to walk or not at the same time that the other priests just mentioned do so.)

At that (occasion, when the priests walk) they (the theologians) ask, whether he (the Hotar) ought to walk or not (together with the others).

<sup>10</sup> That is to say, some one might charge him afterwards with having murdered the sacrificer.

<sup>11</sup> Not struck against another, as is done when the Soma juice is being squeezed.

Some say, he ought to walk; for this meal<sup>12</sup> in honour of the *Bahis-pavamāna-stotra*<sup>13</sup> (which is about to [121] be performed by the Sāma singers) is enjoyed equally by both gods and men; hence (both gods and men) participate in it. But those who say so are not to be attended to. Should he walk (along with the Sāma singers), then he would make the Rik (which is repeated by the Hotar) follow the Sāman. (If any one should see him do so) he at that occasion should tell him: "The Hotar here has been behind the Sāma singers, and ceded his fame to the Udgātar; he has fallen from his place and will (in future) also fall from it." So it always happens to the Hotar (who walks after the Sāma singers).<sup>14</sup> Therefore he ought to remain where he is sitting, and repeat the following *Anumantrapa*<sup>15</sup> verse: "which Soma draught here at the sacrifice, placed on the sacred grass, on the altar, belongs to the gods, of this we also enjoy a share." Thus the soul of the Hotar is not excluded from that Soma draught (which is drunk by the Sāma singers after the Bahis-pavamāna Sāman is over). Then (after having repeated the mantra mentioned) he ought to repeat: "Thou art the mouth (of the sacrifice); might I become the [122] mouth (first among my people) also! For the Bahis-pavamāna

<sup>12</sup> Thus I translate *bhakṣa*. It refers to the eating of Charu or boiled rice by the Sāma singers before they chant. The Hotars are excluded from it.

<sup>13</sup> This stotra consists of nine *ṛikas* commencing with: *upīsmāt gāyatd naraḥ*, which all are found together in the *Sāmavedārchipukum* ii. 1-9. All nine *ṛikas* are solemnly chanted by the three Sāma singers, *Prastotar*, *Udgītar*, and *Pratihartar*. Each of these verses is for the purpose of chanting, divided into four parts: *Prastava*, i.e., prelude, the first being preceded by *hum*, to be sung by the *Prastotar*; *Udgītha*, the principal part of the Sāman, preceded by *om*, to be chanted by the *Udgītar*; the *Pratiśhra*, i.e., response introduced by *hum*, to be chanted by the *Pratihartar*, and the *Nidhana*, i.e., finale, to be sung by all three. To give the student an idea of this division, I here subjoin the second of these *ṛikas* in the Sāma form, distinguishing its four parts:—

*Prastava*: असि ते नव्या पर्वा ॥

*Udgītha*: ओमापर्वाणो अशिश्रादेयुर्वैवापदा ॥

*Pratiśhra*: हु आवाये ॥

*Nidhana*: साम् ॥

The *Nidhanas*, i.e., finals, are for the nine *Pavamāna-stotra* verses, the following ones: सात, साम् सुवाः, इदा, वाक्, and आ (for the four last verses).

<sup>14</sup> The Rik is regarded as a solid foundation on which the Sāman is put. See the passage in the *Chāndogya-Upaniṣad* (I, 6, 1), here quoted by Śāyana: "The Rik is the earth, the Sāman Agni; just as (the fire is put) on the earth, the Sāman is placed over the Rik (as its foundation); thence the Sāman is sung placed over the Rik." This means, before the singers can sing the Sāman, the Rik which serves for this purpose, is first to be repeated in the form in which it is in Rigveda. This is generally done. See, besides, Alt. Br. 3, 78.

<sup>15</sup> This is the repetition, with a low voice, of a verse or formula, by the Hotar, after a ceremony is over.

draught is the very mouth of the sacrifice (sacrificial personage)." He who has such a knowledge, becomes the mouth of his own people, the chief among his own people.

An Asura woman, *Dirghajihvi* (long-tongued), licked the morning libation of the gods. It (consequently) became inebriating everywhere. The gods wished to remedy this, and said to Mitra and Varuna : "Ye two ought to take off this (the inebriating quality from the Soma)." They said : "Yes, but let us choose a boon from you." The god said : Choose ! They chose at the morning libation curd of milk whey (*payasyā*) in milk. This is their everlasting share ; that is, the boon chosen by them. What had been made by her (the Asura woman) inebriating, that was made good (again) by the curd ; for both Mitra and Varuna removed, through this curd, the inebriating quality, as it were (from the Soma juice).<sup>16</sup>

### 23.

#### (*Purodāsa Offerings for the Libations.*)

The libations (*sarandāni*) of the gods did not hold (they were about falling down). The gods saw the rice cakes (*Purodāsas*). They portioned them out for each libation, that they should hold together the libations. Thence their libations were held together. When, therefore (at the libations) rice cakes are portioned [123] out for holding together the libations, the libations offered by the sacrificers are then (really) held together. The gods made these rice cakes before (the Soma offering). Thence it is called *purodāsa* (from *puro*, before).

About this they say : for each libation one ought to portion out rice cakes, one of eight potsherds (a ball put on eight kapālas) at the morning, one of eleven potsherds at midday, and one of twelve at the evening, libation. For the form of the libations is defined<sup>17</sup> by the metres. But this

<sup>16</sup> The translation of this sentence offers some difficulty. I follow here Śāyaṇa, who refers the one *asyā* to *Dirghajihvi*, the other to *payasyā*. We have here an allusion to mixing the Soma with sour milk (*dadhyaśīh*), in order to make it less inebriating. The curds put in it, are Mitra's and Varuna's everlasting share. By the story which is here told, the author tries to account for the fact, that the libation for Mitra-Varuna is mixed with curds of milk whey. At present, the Soma is not generally mixed with sour milk. A large quantity of water is taken, in order to weaken its strength.

<sup>17</sup> That is to say, at the morning libation *Gṛgñatri*, each pada of which consists of eight syllables, is the leading metre, whilst at the midday libation *Trisṭubh* (with four padas, each of eleven syllables), and at the evening libation *Jugati* (with four padas, each of twelve syllables), are the leading metres. Therefore, some sacrificial priests were of opinion that, in accordance with the number of syllables of the leading metre of each libation, the number of kapālas (potsherds) should be eight at the morning, eleven at the midday, and twelve at the evening, libation.

(opinion) is not to be attended to. For all the rice cakes, which are portioned out for each libation, are Indra's. Thence they ought to be put (at all three libations) on eleven potsberds only. <sup>11</sup>

About this they say: one ought to eat of such a portion of a rice cake which is not besmeared with melted butter, in order to protect the Soma draught. For Indra slew with melted butter as his thunderbolt Vṛitra. But this (opinion) is not to be attended to. <sup>12</sup> For the offering (besmeared with butter) is a liquid sprinkled (into the fire), and the Soma draught is such a liquid sprinkled (into the fire). (Both—Ghee and Soma—being thus of the same nature) the sacrificer [124] should eat of any part of the offering (whether besmeared with ghee or not).

These offerings, viz., melted butter, fried grains of barley (*dhānāḥ*), *karamba*, <sup>13</sup> *parīdpa*, <sup>14</sup> *puroddśa*, and *payasyā*, <sup>15</sup> come by themselves to the sacrificers from every direction. To him who has such a knowledge come these (offerings) by themselves.

#### 24.

(*Havis-pañkti. Akṣara-pañkti. Nardśamsa-pañkti.*  
*Savāna-pañkti.*)

He who knows the offering consisting of five parts prospers by means of this offering. The offering consisting of five parts (*havis-pañkti*) comprises (the following five things): fried grains of barley, *karamba*, *parīdpa*, *puroddśa*, and *payasyā*.

He who knows the *Akṣara-pañkti* sacrifice (offering of five syllables), prospers by means of this very sacrifice. The *Akṣara-pañkti* comprises (the following five syllables): *su, mat, pad, vag, de*. <sup>16</sup> He, who has such a knowledge, prospers by the sacrifice consisting of five syllables.

He who knows the *Nardśamsa-pañkti* <sup>17</sup> sacrifice [125], prospers by

<sup>11</sup> The reason is that Indra's metre, Triṣṭubh, consists of eleven syllables.

<sup>12</sup> The Soma is not to be brought into contact with anything that is supposed to have been an instrument of murder, as in this case the melted butter was.

<sup>13</sup> This is a kind of pap, prepared of curds and barley juice (*sakta*) by kneading both together. Instead of curds, slightly melted butter (*sarpis*) might be taken. See Kātyāyana Śrāuta Sūtra, 9, 1, 17.

<sup>14</sup> This is another kind of pap, prepared of fried grains and barley juice.

<sup>15</sup> See 2, 22, p. 122.

<sup>16</sup> These five syllables are to be muttered by the Hotar when making */apa* (the uttering of mantras with a low inaudible voice), after the *havis-pañkti* is over. They, no doubt, correspond to the five parts of the *havis-pañkti* offering.

<sup>17</sup> This means: the assemblage of five *Nardśamsas*. *Nardśamsa* is, as is well-known, a name of Agni, and of some other gods, identical with the *Nāiryō-śāṅka* of the Zend-Avesta (see Haug's "Essays on the Sacred Language, Writings, and Religion of the Parsees," p. 232). According to the explanation given by Sāyapa, who follows

means of it. For two Narāśamsa offerings belong to the morning, two to the midday, and one to the evening, libation. This is the Narāśamsa-pañkti sacrifice. He who has such a knowledge prospers by it.

He who knows the Sarana-pañkti sacrifice, prospers by it. This Sarana-pañkti sacrifice consists of the animal which is sacrificed the day previous to the Soma feast (*paśur upavasathē*), the three libations (*śarandni*), and the animal to be sacrificed after the Soma feast is over (*paśur anībandhyah*). This is the Savana-pañkti sacrifice. He who has such a knowledge prospers by means of the Savana-pañkti sacrifice.

The Yājyā-mantra for the *havis-pañkti* is : " " May Indra, with his "two yellow horses, eat the fried grains (first part of the *havis-pañkti*), "with Pūṣan, the *karambha*; may the *parīcāpa* (be enjoyed) by "Sarastati and Bhārati, and the cake (*apīpa-purodāśa*) by Indra!" The two yellow horses (*hart*) of Indra are the *Rik* and *Sāman*. Pūṣan (the guardian of flocks, the divine herdsman) is cattle, and *karambha* is food." As to the words : *sarastati-cdn* and *bhāratīean*, Sarastati is speech, [126] and *Bhārata* (bearer) means vital air. *Parīcāpa* is food, and *apīpa* is sharpness of senses.

(By repeating this Yājyā-mantra) the Hotar makes the sacrificer join those deities, assume the same form, and occupy the same place with them. He (the Hotar) who has such a knowledge becomes (also) joined to the best beings and obtains the highest bliss.

The Yājyā-mantra for the Sviṣṭakṛit of the *Purodāśa* offering at each libation is "Agni, eat the offering."<sup>127</sup>

one of the masters (Ācharyas), the word *Nardśāṁsa*, i.e., belonging to *Nardśāṁsa*, means the Soma cups (*chamasa*), after one has drunk out of them, sprinkled water over them, and put them down. For, in this condition, they belong to *Nardśāṁsa*. At the morning and midday libations, the Soma cups (*chamasa*) are filled twice each time, and at the evening libation only once. Thus the Soma cups become during the day of libations five times *Nardśāṁsa*. This is the *Nardśāṁsa-pañkti* sacrifice.

"It is not in the *Sāmhitā*. As it stands here, it appears to have been taken from another *Sākhi*. For, whilst we found above, five parts of the *havis-pañkti* mentioned, here in this mantra we have only four, the *prayasya* being omitted.

"According to *Sāyaṇa*, the meaning of the latter sentence is : *Pūṣan* is called by this name from his feeding (*pūṣ*) the cattle, and *karambha* is called food from being itself the nourishment.

"The *Kauśitaki Brāhmaṇam* (13, 3) furnishes us with a fuller report on the origin of the *Sviṣṭakṛit* formula required for the *Purodāśa* offerings which accompany the Soma libations. It is as follows :—

हविरग्ने वीहीत्यनुसवनं पुरोदाशः स्तिष्ठकृते यजत्यवसामो प्राप्तवयो देवानां हेतासः । तमेतस्मिन्  
शुभ्ने मृत्युः प्रत्यालिङ्गेभिर्वै मृत्युः स हविरग्ने वीहीति हविरपाणिं प्रीत्वाऽयातिमुखे तथोऽपैत्रं विद्वा-  
न्द्वेता हविरग्ने वीहीत्येव हविरपाणिं प्रीत्वाऽयातिमुख्यत एतैहृष्वा अन्तराकाशैदेवाः स्वर्गे लोकं बग्मु-

[127] By repeating this mantra, *Avatsāra* (an ancient Rishi) obtained Agni's favour and conquered the highest world. The same happens to him who has such a knowledge, and who knowing it has this *havis-pañkti* offered (*i.e.*, the sacrifice), or repeats the Yājyā-mantra belonging to it (*i.e.*, the Hotar).

#### FOURTH CHAPTER.

(*The Dvidevatya Graha Libations, i.e., the Libations poured from the Aindravdyava, Maitrāvaruna, and Aśvina Grahas. Rituyādjas. The Silent Praise.*)

#### 25.

(*Story of a Race run by the Gods for obtaining the right to drink first from a Soma Libation. The Aindravdyava Graha. Explanation of a certain custom with the Bhāratas.*)

The gods could not agree as to who of them should first taste the Soma juice. They (all) wished for it, (each saying) "Might I drink first, might I drink first." They came (at length) to an understanding. They said: "Well, let us run a race." He of us who will be victor, shall first taste the Soma juice." So they did. Among all those who ran the race, *Vāyu* first arrived at the goal; next *Indra*; next *Mitra* and *Varuna*, then the *Aśvins*. Indra thinking he would be beforehand with *Vāyu*, (ran as fast as he could [128] and) fell down close to him. He

स्तानेतस्मिन् चुने सूख्यः प्रत्यक्षिक्येऽप्तिवैं सृष्टुते हविषमे वीहीति हविषाप्तिं प्रीत्वाऽधातिसुमुचिरे ।  
तथो पूर्वेण विद्वान्होता हविषमे वीहीत्येव हविषाप्तिं प्रीत्वायातिसुन्दरते । तानि वा एतानि पदचराणि  
हविषमे वीहीति वद्युगोऽयमामा पद्विभस्तदाप्तनैवात्सानं निष्क्रीयान्तुयोः भूत्वाय यजते स पृष्ठो  
वसादस्य प्राश्रवशात्य भंतः ।

*i.e.*, The Hotar uses, as Yājyā of the *Svīstakṛit* offering of the *Purodāsa* which accompanies the libations; the formula: "Agni, eat the offering."

(On the origin of this formula, the following is reported:) *Avatsāra*, the son of *Praśravana*, was (once) the Hotar of the gods. In that abode of light, Death (one of the gods) attached himself to him; for Agni is Death. He pleased Agni with an offering, repeating: "Agni, eat of the offering," and was released.

(There is another story reported on the origin of this formula, which runs as follows:—)

The gods went by means of their innate light and splendour to the celestial world. In that abode of light, Death attached himself to them. Agni is Death. They pleased Agni with an offering, repeating "Agni, eat the offering," and were released.

This formula (*havis agne vīhi*) consists of six syllables; the soul consists of six parts,—is six-fold. Thus the sacrificer redeems (by means of this formula) through a soul (represented by this formula) his own soul, and clears off his debts. This is the mantra of *Avatsāra*, the son of *Praśravana*.

<sup>1</sup> The expression in the original is: *śjim uydma*. See 4, 7.

then said, "We both have (arrived at the goal) together; let both of us be winners of the race." Vāyu answered, "No! I (alone) am winner of the race." Indra said, "Let the third part (of the prize) be mine; let both of us be winners of the race!" Vāyu said, "No! I alone am winner of the race." Indra said, "Let the fourth part (of the prize) be mine; let us both be winners of the race!" To this Vāyu agreed, and invested him with the right to the fourth part (of the first Soma cup presented). Thence Indra is entitled only to the fourth part; but Vāyu to three parts. Thus Indra and Vāyu won the race together; next followed Mitra and Varuṇa together, and then the Aśvins.

According to the order in which they arrived at the goal, they obtained their shares in the Soma juice. The first portion belongs to Indra and Vāyu, then follows that of Mitra and Varuṇa, and (lastly) that of the Aśvins.

The *Aindraḍyava* Soma jar (*graha*) is that one in which Indra enjoys the fourth part. Just this (fourth part as belonging to Indra) was seen (by means of revelation) by a Rishi. He then repeated the mantra appropriate to it, *nīyutvān̄ Indraḥ sārathir*, i.e., Vāyu \* (and) Indra his carriage-driver! Thence, when now-a-days the Bharatas' spoil their enemies (conquered in the battle-field), those charioteers who [129] seize the booty, say, in imitation of that example set by Indra, who won his race only by becoming the charioteer (of Vāyu), "the fourth part (of the booty is ours) alone."<sup>4</sup>

## 26.

(*On the Meaning of the Libations from the Aindraḍyava, Maitrāvaruṇa, and Aśvina Grasas. The two Anuvākyas for the Aindraḍyava Graha.*)

The Soma jars (*graha*) which belong to two deities<sup>5</sup> are the vital airs. The *Aindraḍyava* jar is speech and breath, the *Maitrāvaruṇa* jar is eye and mind; the *Aśvina* jar is ear and soul. Some (sacrificial priests) use two verses in the *Anuṣṭubh* metre as *Puronuvākyas*, and two in the *Gāyatri* metre as *Yājyās* when offering (the Soma juice) from the

\* *Nīyutvān̄* is a frequent epithet of Vāyu. See the hymn 2, 41, meaning, one who has teams, oxen, cows, &c.

<sup>5</sup> Śāyaṇa does not take this word here as a proper name, in which sense we generally find it in the ancient Samskrit Literature, but as an appellative noun, meaning "warriors." He derives the word from *bhara* cattle, and *tan* to extend, stretch; to which etymology no modern philologist will give his assent. *Satru* is here explained by Śāyaṇa as "charioteer;" but in his commentary on Rigveda 1, 62, 2, he takes it in the sense of "enemy" which is, we think, the right one.

\* The author of the Brāhmaṇam explains here the reason of the custom why the charioteers are entitled to the fourth part of the booty made in a battle.

\* These vessels are called: *Aindraḍyava*, *Maitrāvaruṇa*, and *Aśvina*.

Aindravāyava jar. As the Aindravāyava jar represents speech and breath, thus the proper metres 'Anuṣṭubh being speech, and Gāyatrī breath) will be applied. But this (practice) ought not to be observed. For, where the Puronuvākyā mantra exceeds in (syllables) the Yājyā mantra,<sup>4</sup> there is no success in the sacrifice; but where the Yājyā exceeds the Puronuvākyā (in syllables) there is success.

(Likewise success is not obtained) by using the same metres (for Anuvākyā and Yājyā mantras). In order to obtain any desire whatever, referring to speech and breath, the Hotar ought to do so (i.e., [180] to repeat two verses in the Anuṣṭubh metre as Anuvākyās, and two in the Gāyatrī metre as Yājyā mantras). In this way (all he desires) will be fulfilled. The first Puronuvākyā belongs to Vāyu (1, 2, 1), the second to Indra and Vāyu (1, 2, 4). By that Yājyā<sup>1</sup> which belongs to Vāyu, the Hotar makes (produces) breath (in the sacrificer). For Vāyu (wind) is breath, and by means of that pada (foot) of the Indra-Vāyu-Yājyā mantra, which refers to Indra, he makes speech. For speech is Indra's. He (thus) obtains every desire (granted) which refers to breath and speech, without producing any inequality (by having the one set of mantras too long, the other too short) in the sacrifice.\*

## 27.

*(The Rite of Drinking from the Aindravāyava, Maitrāvaruna, and Aścina Grahas by the Hotar. The Formulas repeated at those occasions.)*

The Soma offerings belonging to two deities are the vital airs;<sup>2</sup> but they are offered in the same jar for both (deities); for the reason is, that (all) the vital airs are of one and the same nature. They are sacrificed from two<sup>3</sup> grahas (jars with small cups), for the vital airs are a pair (such as the

\* This would be the case if the Anuṣṭubh metre should be used for the Puronuvākyā, and the Gāyatrī as Yājyā; for the Anuṣṭubh consists of thirty-two, and the Gāyatrī only of twenty-four syllables.

<sup>1</sup> The two first verses of 4, 46, are used as Yājyās.

<sup>2</sup> This latter remark refers to the opinion of those who maintained that the Puronuvākyā and Yājyā mantras ought to be of the same metres.

<sup>3</sup> By these, speech, eyes, and ears are meant.

<sup>4</sup> At the Soma offerings, there are always two Grahas required; one is held by the Adhvaryu, the other by his assistant Pratipasthātar. The contents of both the grahas belong to the same pair of deities; both are therefore dvidevatya, belonging to two deities. The author of the Brāhmaṇa attempts here to explain the circumstance that, though the Soma offering contained in one graha belong to two deities (Vāyu and Indra, Mitra and Varuna, &c.), there are always two Grahas used, and their contents simultaneously sacrificed.

eyes). [131] When (after the Soma offering has been given to the two respective deities) the Adhvaryu hands over (the Soma cup to drink of the remainder of the juice) to the Hotar, he receives it with the same mantra by which the Adhvaryu presents it (to him). By the (words) : " This is a good, " " this is a multitude of goods; here is good, a multitude of goods; in me is " the good (when the Soma is drunk), a multitude of goods; rule of speech" ! " protect my speech!" the Hotar drinks Soma from the Aindravāyava " graha. (Then he repeats) : ' Speech with breath is called hither (by me); " may speech with breath call also me! The divine Rishis, the protectors of " (our) bodies, ' who are born from austerities (*tapa*) are called hither (by " me)! may the divine Rishis, the protectors of our bodies, who are born " from austerities, call (also) me!' By the divine Rishis, who are the " protectors of (our) bodies, the vital airs are to be understood. Thus he " calls (invites) the Rishis.

(By the words) : " This is a good which has knowledge; here is a good " which has knowledge; in me is a good which has knowledge; ruler of the eye, protect my eye!" the Hotar drinks Soma from the Maitravaruna graha. (Then he repeats) : " The eye with the mind is called hither. May the " [132] eye with the mind call (also) me! The divine Rishis," &c. (just as above).

(By the words) : " This is a good, a good which is lasting; here is a " good, a good which is lasting; in me is a good, a good which is lasting; " ruler of the sense of hearing!" protect my sense of hearing!" the Hotar drinks Soma from the Asvina graha. (Then he repeats) : " The sense of " hearing with the soul is called hither: may the sense of hearing with the " soul call (also) me! The divine Rishis," &c. (just as above).

When drinking from the Aindravāyava graha, the Hotar facing the cup turns its mouth towards his face (and drinks); for the inhaled and exhaled airs are in his front. In the same manner, he drinks from the Maitravaruna jar; for the two eyes are in his front. When drinking from

\* This formula resembles very much one of the most sacred prayers of the Parsis, viz., *ashem vohu vahisem asti* which is particularly repeated when the Zots priest (the Hotar of the Brahmans) is drinking the Homa (Soma) juice; *vohu* is etymologically *vash*, which is very frequently used in formulas repeated by the Hotar before he tastes the sacrificial food; *vahisem* is the superlative of *vohu*, conveying the same sense as *puriṣas*.

\* In this translation I followed the reading वाष्पा. One of my Manuscripts and Sāyaṇa read वाष्पा, which appears to be only a lapsus calami for वाष्पा.

\* The expression in the original is : *tanipdyānas tanval*, the term "body" being thus put twice.

\* Sāyaṇa explains वाष्पा by वाष्पा.

the Aśvina jar, he turns its mouth \* round about; for men and animals hear speech sounding from all sides.

## 28.

(*On the Repetition of the Two Yājyā Mantras for Libation from the Dvidetyagras. No Anuvaṣṭkāra allowed. On the Agur for those Yājyās.*)

The Soma jars belonging to two deities are the vital airs. The Hotar ought to repeat the (two) Yājyā mantras (for the offering poured out of such a jar) [133] without stopping (at the end of the first mantra), in order to keep together the vital airs and to prevent their being cut off. The Soma jars belonging to two deities are the vital airs. (Thence) the Hotar should not make the Anuvaṣṭkāra (*i.e.*, not pronounce the formula: "Agni, eat the Soma!"<sup>10</sup> with the formula *Vauṣat!* after the Yājyā has been repeated). If he do so, then he stops the (circulation of the) vital airs which are not stopped (in any other way). For this formula (the *anuvaṣṭkāra*) is a stop. (If one should observe a Hotar repeat the Anuvaṣṭkāra) one ought to tell him, that he had stopped the vital airs, which are not stopped (otherwise), and that he would (consequently) lose his life. This always happens. Thence he ought not to repeat that formula (the *anuvaṣṭkāra*) when pouring oblations from the Soma jars belonging to two deities.

They ask, (what is the reason that) the Maitrāvaraṇa priest gives twice his assent that the Yājyā mantra should be repeated, and calls twice (upon the Hotar) to do so, whilst the Hotar declares his readiness to repeat the Yājyā mantra only once, and (concludes with) pronouncing twice, *Vauṣat! Vauṣat!* (instead of doing it once)? What is the (meaning) of the Hotar's declaration of his readiness to repeat the Yājyā mantra<sup>11</sup> (that he repeats it only [134] once at the beginning, and not before the second mantra)?

\* The AindraVāyava graha has one, the Maitrāvaraṇa two, mouths. The drinking from the two latter ones is described as *purastāt pratyāñcham*, that is, to take the graha in one's hands, so that its mouth faces the mouth of the drinker, and, when drinking, to turn the lower part of the vessel aside.

The Aśvina graha has three mouths. The drinking from it is described as *parihṝm*, that is, to turn its three mouths one after the other to one's mouth when drinking, so that the whole vessel becomes turned round. (Oral information.)

<sup>10</sup> The recital of this formula is called *anuvaṣṭkāra*.

<sup>11</sup> The words "assent that the Yājyā mantra," &c., and "declaration of his readiness to repeat," &c., are only a translation of the term *dgur*, stating its full import. After the Hotar has repeated the two Puronuvākyā mantras, mentioned on p. 130, he is addressed by the Maitrāvaraṇa priest in two formulas, following immediately one another, which are called *Praīṣa-mantra*, *i.e.*, mantras containing an order to repeat. Both commence by

(The answer is.) The Soma jars belonging to two deities are the vital airs. The Agur formula is the thunderbolt. If, therefore, the Hotar were to put between (the two Yājyā mantras) the Agur formula, he would deprive the sacrificer of his life (as if striking him) with (a weapon like) the thunderbolt. (If one should observe a Hotar doing so) one ought to tell him, that for having, by means of the Agur weapon, deprived the sacrificer of his life, he himself would also lose his life. Thus it always [185] happens. (Therefore) the Hotar ought not to repeat the Agur formula in the midst of (the two Yājyā mantras).

And, further, the Maitrāvaraṇa priest is the mind of the sacrifice, and the Hotar its speech. Speech speaks only when instigated by the mind (to do so). If any one utters speech different from what he thinks, such a speech is liked only by the Asuras, but not by the Devas. The Agur formula of the Hotar is contained in the two Agur formulas (*hotā yakṣat*) pronounced at this (occasion) by the Maitrāvaraṇa priest.

## 29.

(Rituyājas.)

The mantras repeated for the offerings to the Ritus<sup>12</sup> (seasons) are

the formula : *Hotā yakṣat*, i.e., may the Hotar repeat the Yājyā mantra. The Hotar being obliged to repeat both Yājyā mantras uno tenore without stopping, he can declare his readiness to respond to the order given by the Maitrāvaraṇa only before he commences to repeat the proper Yājyā mantras. His readiness he declares by the words ये इ यजामहे. This is the *Agur* of the Hotar. That ये is to be pronounced with pluti, i.e., with three moras, is remarked by Pāṇini 8, 2, 88 (ये यज्ञकर्मणि); Patañjali, in his Mahābhāṣya, explains ये as an elliptical expression, implying the whole verse—ये देवासो दिव्येकादश स्य (Rigveda, 1, 139, 11). On the Agur formula, see Āśval. Śrauta Sūtras 1, 5, where it is said that the Agur formula, ये यजामहे, is required at the so-called Prayājas (at the first and fifth) and principally 5, 5. In this latter passage, the rule is given to which the author of the Brāhmaṇa refers, that the two Yājyās for the AindravAyyava graha require two Praiṣas, i.e. orders, one Agur, and two Vaṣṭakāras; whilst the two other grahas, the Maitrāvaraṇa and the Āśvina, require each only one Yājyā, one Praiṣa, and one Vaṣṭakāra. See also the Śāṅkhāśyana Sūtras 7, 2. The formula ये यजामहे is always at the beginning of the Yājyā, as well as the words होत! यच्च at that of the Praiṣa mantra. The proper order to repeat is conveyed at the end of the latter by the words होतय॑ज, i.e., Hotar, repeat the Yājyā mantra, whereupon the Hotar repeats the Yājyā. The repetition of this formula appears to go back to a very remote antiquity. For we find both the formula and its technical term in the Zend-Avesta. *Yajdmahē* is completely identical with the Zend *Yazumāidē*, which always precedes the names of Ahura-mazda, the archangels, and other divine beings, and the souls of the deceased, when homage is paid to them. The technical term for repeating this formula is : *ā-ghore* (the same as *ā-gur*). See the Fravardin Yasht 50, *kahē no idha nāmā āghairyōt*, i.e., to whose name of us will be pay homage, by repeating *Yazumāidē*, i.e., we worship. That the word *āghairyōt* has this meaning, is well-known to the Parsi Dasturs.

<sup>12</sup> There are twelve Grahas for the Ritus, from which the Soma juice is offered in three sections; first six, then four, and, lastly, two are taken. The mantras required

the vital airs. By performing [186] them, they (the priests) provide the sacrificer with vital airs. By repeating six mantras containing the singular *ritund* to the Ritus, they provide the sacrificer with the air inhaled (*prâna*); by repeating four mantras containing the plural *ritubhiḥ*, they provide him with the air exhaled (*apâna*); by repeating, at last, two mantras containing the singular *ritundā*, they provide him with the circulating vital air (*eyâna*). For the vital airs are three-fold, viz., air inhaled, air exhaled, and the air circulating in the body. (These Ritu offerings being made in three sections) in the first (series of mantras when six are given), the singular *ritund* is used; in the second, the plural *ritubhiḥ*; and in the third, the singular again *ritund* are applied. (This is done) to keep together the vital airs, to prevent them from being cut off.

are to be found among the so-called *praiṣa* *suktas*. See Āśval. Śraut. 8, 5, 8, Sāṅkhayana 7, 8. About the particulars of the Ritu Yâjâ, see Taittiriya Saṁhitâ 1, 4, 14 and 6, 5, 8, with Śatyapa's commentary, ed. Cowell, I., p. 643-46. The Yâjâ mantras and the Praiṣas for the Ritu offerings are essentially the same. All (12) Praiṣas are given by the Maitrâvaruna. The first is addressed to the Hotar, and runs as follows : शत् यज्ञदि  
ैतात्मनुदिव एव यज्ञा अस्तु ते न विष्टु देवताः, i.e., May the Hotar repeat the Yâjâ mantra for Indra! May he drink Soma from the cup of the Hotar with the Ritu! The Yâjâ contains the same words, with the only difference that, instead of *yakṣat*, the appropriate formula ते १ यज्ञात्वे is used.

In the second Rituyâja, which is repeated by the Potar, the Marutas are invited to drink with the Ritu from the offering of the Potar. The third belongs to Tvaṣṭar and the wives of the gods. It is repeated by the Neṣṭar (ते १ यज्ञात्वे प्राप्ते नेष्टात्वः तुष्टिना चतुर्थं प्रोपित्वा तुष्टा ते न विष्टु).

The fourth, which is repeated by the Agnidhṛta, belongs to Agni. The fifth belongs to Indra-Brahmâ, and is repeated by the Brahmanācchhanasi. The sixth is repeated for Mitra-Varṇa (who are called प्राप्ताःपि) by the Maitrâvaruna. These six mantras contain the formula अग्नुः ते न विष्टु.

The seventh, eighth, ninth and tenth Rituyâjas which are repeated by the Hotar, Potar, Neṣṭar and Achhavâka respectively, belong to deva dravîyodâk (a name of Agni). These four mantras contain the term अग्नुः ते न विष्टु. The eleventh and twelfth Rituyâjas are repeated by the Hotar with the term अग्नुः ते न. The eleventh belongs to the Asvins as the two Adhvaryus; the twelfth to Agni Gṛihapati.

The first Soma libation for the Ritus is poured from the Hotrapâtra, the second from the Potra-pâtra, the third from that of the Neṣṭar, the fourth from that of the Agnid, the fifth from the Brâhma-pâtra, the sixth from that of the Praśâstar (Maitrâvarupa).

The seventh, eighth and ninth from the Pâtras of the Hotar, Potar, and Neṣṭar respectively. The tenth libation is not poured from one of these Pâtras already mentioned, but in addition to the Pâtras of the Hotar, Potar, and Neṣṭar, a "fourth vessel" (*turiyam pâtram*) is mentioned, which is called *omaryogm*, i.e., immortal. The devo *dravîyodâk* (Agni) is called upon to prepare the Soma draught himself and repeat himself the Yâjâ. The eleventh libation is poured from the Adhvaryava-pâtra, and the twelfth from the Gârhapatya. (Supra-Hautra).

**[137]** The Ritu Yajás<sup>13</sup> are the vital airs. (Thence) the Hotar ought not to repeat the *Anurasatkhâra*. For the Ritus have no end ; one (always) follows the other. Were the Hotar to repeat this formula (the *anurasatkhâra*) when making the offerings to the Ritus, he would bring the endless seasons (their endless succession) to a stand still. For this formula is a stand still. Who (therefore) should repeat it, would bring the Ritus to a stand still, and difficulty would be created (for the sacrifice). This always happens. Thence he ought not to repeat that formula, when repeating the mantras for the offerings to the Ritus.

## 30.

(*The Hotar Eats the Purodâsa and Drinks from the Grahas.*)

The Soma jars belonging to two deities, are the vital airs, and cattle is food (*ilâ*). (Thence) after having drunk from the Soma jars belonging to two deities, he calls *Ilâ* (food). <sup>14</sup> *Ilâ* is cattle. He thus calls cattle, and (consequently) provides the sacrificer with cattle.

They ask, Should the Hotar first eat the food (remainder of the Purodâsa offering previous to the Soma offering) which he has in his hand, or should he drink<sup>15</sup> first from his Soma cup (*chamasa*) ? (The **[138]** answer is) he should first eat the food which he has in his hand, then he may drink Soma from his cup. In consequence of the circumstance that he first drinks from the Soma jars (*grahas*) belonging to two deities, the Soma draught is first (before he takes any other food) enjoyed by him. Therefore (after having tasted already the Soma juice by drinking from the Grahas belonging to two deities) he ought to eat the food (Purodâsa) which he has in his hand, and then drink from his own cup (*chamasa*). In this way, he takes (for himself) nourishment of both kinds (food and drink).

By taking both Soma draughts (from the *graha* and the *chamasa*) he obtains (for himself) nourishment (of all kinds).

(The Hotar pours some drops of Soma from the *graha* into his *Chamasa* ; the meaning of this proceeding is given in the following :)

<sup>13</sup> The same speculations on the nature of the Rituyâjâs, viz., that they are the vital airs, we find in the Kau-îtaki Brâhm. 13, 9, and in the Gopatha Brâhm. 8, 7.

<sup>14</sup> The term used for "drinking" is *bhakṣyati*, which is also the common word for eating. That *bhakṣy* must have been used already in very ancient times for "drinking" the Soma juice, is shown in a passage in the Homa Yash of the Zend-Avesta (see Yasna 10, 13.) *yose té bâdha hauma zâfré gavâ fristahé bakhaiti*, i.e., who enjoys thee, O Homa, (Soma) when being dead (by bruising and squeezing) in the yellow milk. (The Homa juice of the Parsis is of yellow colour, and actually mixed with a little fresh milk).

<sup>15</sup> The formula for calling *Ilâ* is to be found in the Âsvatthâgama Brâhma Sûtra 1, 7 : *lopâhâlât, &c.*

The Soma jars belonging to two deities are the vital airs; the Chamasa of the Hotar is the soul. By pouring drops from the Soma jars belonging to two deities in the Chamasa of the Hotar, the Hotar puts (in his own body) the vital airs for obtaining his full age. He who has such a knowledge attains to his full age (100 years).

## 31.

(*The Origin of the Tūṣṇīm Śamsa*,<sup>16</sup> i.e., *Silent Praise, Explained*.)

The Asuras performed at the sacrifice all that the Devas performed. The Asuras became thus of equal [139] power (with the Devas), and did not yield to them (in any respect). Thereupon the Devas saw (by their mental eyes) the *tūṣṇīm śamsa*, i.e., silent praise.<sup>17</sup> The Asuras (not knowing it) did not perform this (ceremony) of the Devas. This "silent praise" is the silent (latent) essence (of the mantras). Whatever weapon (*rājra*) the Devas raised against the Asuras, the latter got (always) aware of them.<sup>18</sup> The Devas then saw (by their mental eyes) the "silent praise" as their weapon; they raised it, but the Asuras did not get aware of it. The Devas aimed with it a blow at the Asuras and defeated the latter, who did not perceive (the weapon which was aimed at them). Thereupon the Devas became masters of the Asuras. He who has such a knowledge becomes master of his enemy, adversary, and hater.

The Devas thinking themselves to be victors spread the sacrifice (i.e., made preparations for performing it). The Asuras came near it, intending to disturb it. When the Devas saw the most daring (of the Asuras) draw near from all quarters, they said : let us finish this sacrifice, lest the Asuras slay us. So they did. They finished it by repeating the "silent praise." (The words which constitute the "silent praise" now follow.) By the words, *bhūr agnir jyotir jyotir agniḥ*, they finished the Ajya and Pra-uga Śāstras (the two principal liturgies at the morning libation). By the words, *indro jyotir bhuvo jyotir indraḥ*, they finished the Niṣkevalya and Marutvatiya Śāstras [140] (the two principal liturgies at the midday libation). By the words, *sūrya jyotir jyotiḥ svāḥ*

<sup>16</sup> See about this particular part of the Soma service, Āśval. Śr. S. 5, 9, which passage is quoted by Sāyaṇa in his commentary on the Aitaréya Brāhmaṇam. The three formulas which constitute the Silent Praise (as mentioned here) form also, with the exception of the *ṛgihritis* (the three great words *bhūr*, *bhuveḥ*, *svaḥ*) a chant called the *Jyotiroṣṭha*, which is sung by the Udgātar when holding the cloth through which the Soma juice is strained (it is called *daśapavitra*) in his hand. The metro of the three formulas (if all are taken together) is Gāyatri. The Rishi to whom it was revealed is said to be Puṣkala (Śāma prayoga).

<sup>17</sup> Mantras, sacred formulas and words, are always regarded as personages.

<sup>18</sup> The term in the original is : *pratyibudhyante*. Sāyaṇa explains it by नमेत् गाति, they retaliate, take revenge.

sâryah, they finished the Vaisvadeva and Agnimârûta Sâtras (the two liturgies of the evening libation).

Thus they finished the sacrifice by the "silent praise." Having thus finished the sacrifice by means "of the silent praise" they obtained the last mantra required for the safety of the sacrifice.<sup>12</sup> The sacrifice is finished when the Hotar repeats the "silent praise."

Should any one abuse the Hotar or curse him after having repeated the "silent praise," he should tell him (the man who abuses or curses him) that he (the abuser) would be hurt by doing so.

(In order to make abuses or curses retort upon their author, the Hotar repeats the following mantra :) "At morning we (the Hotars) finish to-day this sacrifice after having repeated the "silent praise." Just as one receives a guest (who comes to our houses) with ceremony, in the same way we receive (the sacrifice as our guest with due honours) by repeating this (silent praise)." He who having such a knowledge should abuse or curse the Hotar after he has repeated the "silent-praise," suffers injury. Thence he who has such a knowledge should not abuse or curse, after the "silent praise" has been repeated.

### 32.

#### *(On the Meaning of the Silent Praise.)*

\*The "silent praise" are the eyes of the (three) libations. *Bhûr agnir*, &c., are the two eyes of the morning libation. *Indro jyotir*, &c., are the two eyes [141] of the midday libation. *Sîryo jyotir*, &c., are the two eyes of the evening libation. He who has such a knowledge, prospers by means of the three libations which are provided with eyes, and goes by means of such libations to the celestial world.

This "silent praise" is the eye of the sacrifice (the sacrificial man). There being only one of the "great words" (*bhûr, bhuvah, svar*), (in the "silent praise" of every libation), it must be repeated twice, for, though the eye is (according to its substance) only one, it is double (in its appearance).

The "silent praise" is the root of the sacrifice. Should a Hotar wish to deprive any sacrificer of his standing place, then he must not at his sacrifice repeat the "silent praise;" the sacrificer then perishes along with his sacrifice (the sacrificial personage) which thus has become rootless.

<sup>12</sup> The sacrifice is believed to be a chain; none of its links is to be broken. If finished, it is rolled up. The last mantra represents the last link. Without the last link, a chain cannot be wound up.

About this they say : the Hotar ought to recite (it at any rate); for it is for the priest's own benefit when the Hotar repeats the "silent praise." In the priest rests the whole sacrifice, and the sacrificer in the sacrifice. Thence the "silent praise," ought to be repeated.

## FIFTH CHAPTER.

*The Different Parts of the Ajya Śāstra : Ahāva, Nivid, Sākta.)*

### 33.

The call, śomśāvom<sup>1</sup> (called *āhāva*) is the *Brahma*; [142] the address (*Nivid*)<sup>2</sup> is the *Kṣatram* (royal power), and the hymn (*sākta*) are the subjects (*viś*). By repeating (first) the call *śomśāvom* (representing the *Brahma*), and then setting forth the titles (representing the royal power), the Hotar joins subsequently the *Kṣatram* to the *Brahma*. By repeating the *Nivid* before he recites the hymn, he joins subsequently the subjects to the *Kṣatram*, the *Kṣatram* being the *Nivid*, and the hymn the subjects.

Should the Hotar wish to deprive the sacrificer of his *Kṣatram*, he

<sup>1</sup> This formula, which is very frequently used, is only a corruption and contraction of शमश्वाम् i.e., let us both repeat the Śāstra. To this call by the Hotar the Adhvaryu responds with the words : अ॒ष्टु देवः i.e., we repeat, God! (deva meaning here only priest). This call of the Hotar is called *Ahāva*, and the response of the Adhvaryu *Pratigra*. See Āśval. Sr. S. 5, 9, where the following rules regarding the repetition of the *Ahāva*, by which the Adhvaryu is informed that the Hotar is about to repeat his recitation, are given : एव शास्त्रः प्रातः रुपे शत्रुदिव् यज्ञयानुसीरनं चक्षेत्; एव उत्तरेण्यात्; this *Ahāva* (the call *śomśāvom* with a loud voice by the Hotar) takes place at the commencement of the Śāstras at the morning libation, and at the beginning of the several parts of the Śāstras (as in those of the *Pra-unga Śāstra*), and everywhere (at all Śāstras) within the Śāstra of which it forms an integral part. The first syllable धि is always pluta, i.e., spoken with three moras, and also the om (pranav) at the end. In the *Prayogas* it is thus written : धि॑ श्वा॒व्. At the midday libation, the *āhāva* is preceded by the word गृष्णि Adhvaryu (Āśv. Sr. S. 5, 14), which is wanting at the morning libation. At the evening libation, there is another modification of the *āhāva*, viz., गृष्णि॑ गृष्णि॒व्, the syllable शो being repeated twice. This *āhāva* is regarded as a matter of great importance, and required at the beginning of all Śāstras, be they recited by the Hotar, or the *Maitrāvaraṇa* or *Brahmagāchhansi* or the *Achhhāvika*. (See S. 12.)

<sup>2</sup> The *Nivid* is an address either to a single deity or to a class of deities, inviting them to enjoy the Soma libation which had been prepared for them. It generally contains the enumeration of the titles and the qualities of the respective deities. Its proper place is only in the midday and evening libations. All the *Nivids* for these libations are given in full in the *Sāṅkhāyana* Sr. S. 8, 18-23. The twelve formulas addressed to Agni which are enumerated in 2, 34, are properly speaking, no *Nivid*, but only a *Puroruk*, i.e., a mere preliminary address. They are actually called so in 2, 40. We find the word also in the *Zend Avesta* in the verbal form : nicaēdayəmī i.e., I address my prayer to such and such beings (which are then mentioned).

has only to put in the midst of [143] the Nivid the hymn. By doing so, he deprives him of his Kṣatram.

Should the Hotar wish to deprive the sacrificer of his subjects (his income, &c.) he has only to put in the midst of the hymn the Nivid. By doing so, he deprives the sacrificer of his subjects.

But should he wish to perform the sacrifice in such a way as to keep the sacrificer in the proper possession of all he had (*Brahma, Kṣatra, or Viś*)<sup>3</sup>, then he must first repeat the *āhāra* (*śomśāvom*), then the *nivid*, and (lastly) the *sūkta* (hymn). This is the proper performance for all (the three castes).

Prajāpati was in the beginning only one (not distinguished from the world). He felt a desire of creating (beings) and (thus) multiplying himself. (Therefore) he underwent austerities, and remained silent. After a year had elapsed, he uttered twelve times (words) which constitute the Nivid of twelve sentences. After this Nivid had been pronounced, all creatures were produced.

(That the world had been created by means of the Nivid) this saw (also) a Rishi (*Kutsa* by name) when repeating the following verse in which there is an allusion to it: *sa pārrayā nividā* (1, 96, 2) i.e., "he (Agni) created through the first Nivid, through the praise of life in "songs, all the creatures of the Manus (regents of large periods of time); "through his lustre shining everywhere (he made) the heavens and "water; the gods (priests) kept Agni (back on earth), the giver of "treasures."

This is the reason that the Hotar gets offspring, when he puts the Nivid before the hymn (*sūkta*). He who has such a knowledge, is blessed with children and cattle.

#### 34.

**[144]** (*The Several Words of the Nivid are Explained*).

The Hotar repeats: *Agnir deveddhab*,<sup>4</sup> i.e., Agni lighted by the gods. The Agni lighted by the gods is that Agni (in heaven); for the gods kindled him. By these words, he (the Hotar) has command over that Agni in that world (the fire in heaven).

The Hotar repeats: *Agnir manriddhab*, i.e., Agni lighted by men. The Agni lighted by men is this one (on earth); for men lighted him. Thus he has command over Agni who is in this world (on earth).

<sup>3</sup> That is to say, if he does not wish to deprive one of the royal caste of his nobility, or a Vaisya of his caste.

<sup>4</sup> The address to Agni at the *Darsapūrṇamāsa-iṣṭi*, after the names of the chief patriarchs (*pravara*) of the sacrificer's family have been pronounced, is just like this one mentioned here, which is required at the *Ajya Śāstra*. *Aśval. Sr. S. 1, 3,*

The Hotar repeats: *Agnīś susamit*, i.e., Agni who lights well. This is Vāyu. For Vāyu lights himself through himself and all that exists. Thus he has command over Vāyu in the airy region.

He repeats: *hotā devaavritah*, i.e., the Hotar chosen by the gods. The Hotar chosen by the gods is that Agni (in heaven). For he is everywhere chosen by the gods. Thus he has command over him in that world (heaven).

He repeats: *hotā manuvritah*, i.e., the Hotar chosen by men. The Hotar chosen by men is this Agni (on earth). For this Agni is everywhere chosen by men. Thus the Hotar has command over Agni in this world.

He repeats: *pranīr yajñāndm*, i.e., the carrier of sacrifices. Vāyu is the carrier of sacrifices. For, when he blows (*prāṇīti*), then the sacrifice exists, and consequently the *Agnihotram*. Thus he has command over Vāyu in the airy region.

He repeats: *rathir adhvardnām*, i.e., proprietor of the carriage [ 145 ] laden with offerings. The proprietor of the carriage laden with offerings is that one (Agni in heaven, Āditya). For he moves to his place (to which he wishes to go), just as one who has a carriage. Thus the Hotar has command over him (Agni) in this world.

He repeats: *atīrto hotā*, i.e., the Hotar who is not to be overcome. This Agni (the Agni on earth) is the Hotar who is not to be overcome. None can come across his way. Thus the Hotar has command over Agni in this world (on earth).

He repeats: *tūrṇir havyāvat*, i.e., the runner who carries the offerings. Vāyu is the runner who carries the offerings. For Vāyu runs in an instant through the whole universe; he carries the offerings to the gods. Thus he has command over Vāyu in the airy region.

He repeats: *ā devo devān vakṣat*, i.e., may the god bring hither the gods. That god (Agni in heaven) is it who brings hither the gods. Thus he has command over that (Agni) in that world.

He repeats: *yakṣad agnir devo devān*, i.e., may Agni, the god, repeat the sacrificial mantras addressed to the gods. This Agni is it who repeats the sacrificial mantras addressed to the gods. Thus he has command over Agni in this world.

He repeats: *so adhvā karati, jātavedāḥ*, i.e. may Jātavedās (Agni) prepare the sacred food. Vāyu is Jātavedās. Vāyu makes the whole universe. Thus he has command over Vāyu in the airy region.

## 35.

(On the Recitation of the Sākta of the Ajya Śastra. The Peculiar Recitation of the First Verse Represents Copulation.)

(When the Hotar repeats) the (seven) Anuṣṭubh verses: *pra vo devāya agnaye* (3, 13), he separates [146] the first pada (from the second one). For a female divaricates her thighs (at the time of coitus.) He joins the two last padas (when repeating the hymn). For a male contracts his thighs (at the time of coitus). This (represents) copulation. Thus he performs the act of copulation (in a mystical way) at the very beginning of the recitation (of the Ajya Śastra), in order to produce (offspring and cattle for the sacrificer). He who has such a knowledge, is blessed with the production of offspring and cattle.

By separating, the two first padas when repeating (this hymn), he thus makes the hindpart of the weapon (represented by the Ajya Śastra) very thick, and by joining the two latter padas (of the hymn), he makes its forepart thin. (The same is the case with) an iron club or with an axe (that is to say, the forepart, the shaft is thin, and the (iron) part of them thick). Thus he strikes a blow with the weapon at his enemy and adversary. Whatever (enemy) of his is to be put down, this weapon will accomplish it.

## 36.

(Why the Hotri Priests Repair to the Dhīṣṇyas or Fire Places, stretching a Straight Line from the Agnidhra Hearth. On the Name of the Ajya Śastra. The Śastra of the Achhāvāka belongs to Indra Agni).

The Devas and the Asuras were fighting in these worlds. The Devas had made the Sadas (sitting place) of the priests (on the right side of the Uttara Vedi) their residence. But the Asuras turned them out of it. They then repaired to the Agnidhra<sup>5</sup> hearth (on the left of the Uttara Vedi). Thence they were [147] not conquered by the Asuras. Therefore, the priests take their seats near the Agnidhra, and not in the Sadas. For, when sitting near the Agnidhra, they are held (from *dhṛi* to hold). Thence that hearth is called Agnidhra.

The Asuras extinguished the fires of the sitting place of the Devas. But the Devas took the fires (which they required) for their sitting places<sup>6</sup> from the Agnidhra. By means of them they defeated

<sup>5</sup> The legend is here related, in order to account for the fact, that the priests when performing the Śastras, have their usual sitting place near the Mārjaliya fire and take their seats (*dhiṣṇya*) near the Agnidhra fire.

<sup>6</sup> The places to which the Brāhmaṇam alludes are the so-called *Dhiṣṇyas*, extending in a straight line from the Mārjali to the Agnidhra fire. They are eight in number, all

the Asuras and Rakṣas, and drove them out. Thence the sacrificers, by taking out the different fires (required) from the Agnidhra, defeat the Asuras and Rakṣasas and turn them out.

They conquered (*ajayanta*) by means of the (four) Ajya Śastras at the morning libation and entered (the place) which they had conquered. Thence the name *ājya* (from *ji* to conquer, and *ā-yā* to come near, enter).

Among the bodies of the minor Hotṛi priests (Maitrāvaraṇa, Brāhmaṇāchhansi, and Achhāvāka), that of the Achhāvāka was missing when they conquered and entered (the place); for in his body Agni and Indra had taken up their abode. Agni and Indra are of all the gods the strongest, mightiest, defeating best (the enemies), the most excellent, saving best (their friends). Thence the Śastra of the Achhāvāka<sup>1</sup> at the morning libation belongs to [148] Indra and Agni (whilst in those of the other Hotṛi priests, Agni alone is praised). For Indra and Agni took their abode in his (the Achhāvāka's) body. Thence the other Hotṛi priests walk first to their sitting places, and last comes the Achhāvāka. For he who is behind, is missing; he will join (the others) at a later time.

Thence the sacrificer should have a very strong Bahvṛicha<sup>2</sup> Brāhmaṇa to repeat the Achhāvāka Śastra, for only then (if he be strong) his (the priest's) body will not be missing.

### 87.

(*On the Meaning of the Ajya and Pra-uga Śastras. How they correspond with their respective Stotras. On the Yājyā of the Hotar.*)

The sacrifice is the carriage of the gods. The Ajya and Pra-uga Śastras are the two reins between (the carriage and the horses). By repeating the Ajya Śastra after the Pavamānah Stotra (has been sung by the Sāma singers), and the Pra-uga after the Ajya Stotra,<sup>3</sup> occupied by the so-called Hotṛi priests in the following order, commencing from the Mārjali fire: Maitrāvaraṇa, Hotar, Brāhmaṇāchhansi, Potar, Neṣṭar, Achhāvāka, and Agnid. Before each of these priests there is a small earthen ring, in which sand, dust, &c., are thrown and a little fire lighted on it for the protection of the Hotṛi priest who stands near it. See Mahidhara's commentary on the Vājasaneyā Saṁhitā, p. 151-52, ed. Weber, and the Katiyā Sūtras 8, 6, 16-23. (p. 708-10, ed. Weber).

<sup>1</sup> The Śastra of the Achhāvāka consists of a hymn addressed to Indragni, viz., *indragnī ā gatam* (3, 12).

<sup>2</sup> This means a *Rigvedī*, i.e., a repeater of the mantras, of which the Rigveda Saṁhitā is made up.

<sup>3</sup> Each Śastra or recitation of one of the Hotṛi priests pre-supposes a Stotram, or performance of the Sāma singers. There are always as many Śastras as there are Stotras.

the Hotar holds asunder the reins of the carriage of the gods, in order to prevent it from being broken to pieces. In imitation thereof charioteers hold asunder the reins of human carriages. Neither the divine nor the human carriage of him who has such a knowledge will be broken.

They (the theologians) ask : How does the Ajya Śastra of the Hotar which belongs to Agni, correspond with the Pavamānya verses (for the fermentation of the Soma juice) which are chanted by the Sāma singers, (the rule being) that the Śastra [149] should be just like the Stotra?<sup>10</sup> (The answer is :) Agni is *pav mānah*, i.e., purifying, as even a Rishi (already) said : *Agnir rizih paramānah* (9, 66, 20). The Ajya Śastra, which begins with verses addressed to Agni, thus corresponds with the Pavamānya verses of the Stotra (for Agni is also pavamānah).

They ask: Why is the Stotram of the Sāma singers in the Gāyatri, and the Ajya Śastra of the Hotar in the Anuṣṭubh metre, (the rule being) that the Stotram must be like the Sastram (i.e., both must be of the same metre)? He ought to answer: one ought to look only to the total. There are seven verses (i.e., the hymn of the Ajya Śastra) in the Anuṣṭubh metre; by repeating the first and last verses thrice, the number is brought to eleven; as the twelfth verse, the Yājyā, in the Virāṭ metre is to be counted, for the metres are not changed by an excess of one or two syllables.<sup>11</sup> These twelve (Anuṣṭubhs) are equal to sixteen Gāyatrīs. The Śastra being in the Anuṣṭubh metre, corresponds with the Gāyatrīs of the Stotram (the metres thus being equalized).

The Yājyā mantra (belonging to the Ajya Śastra of the Hotar) is, *agni indraścha dāsuṣo* (3, 25, 4.) (Instead of the regular order *indrāgni*, there is *agni indraścha* in the Yājyā, Agni thus being first; but this must be so, for) these two (deities) did not conquer, as *Indrāgni*, but they conquered, when being made, *Agnendrāu*. The reason that the Hotar repeats a Yājyā verse addressed to Agni-Indra is that he might be victorious. This verse is in the Virāṭ metre, which consists of thirty-three syllables. [150] There are thirty-three gods, viz.: eight Vasus, eleven Rudras, twelve Ādityas, one Prajāpati, and one Vaṣṭakāra. Thus he makes the deities participate in the syllables at the very first recitation (the Ajya Śastra being the first among the twelve recitations of

<sup>10</sup> There appeared to be an exception to the rule in the fact that the Śastra and the Stotra have not the same deity, the first being addressed to Agni, and the latter to Indra, whilst, according to the rule, both Śastra and Stotra ought to refer to one and the same deity.

<sup>11</sup> The Anuṣṭubh has thirty-two syllables, but the Virāṭ thirty-three.

the Soma-day). According to the order of the (thirty-three) syllables, the gods severally (one after the other) drink (the Soma). Thus the deities are satisfied by the vessel holding the gods.<sup>12</sup>

They ask, Why is the Yājyā verse addressed to Agni-Indra, whilst the Ajya Sastra of the Hotar belongs to Agni alone, (the rule being) that the Yājyā verse is to correspond with the Sastra (to which it belongs)? (The answer is) The Agni-Indra-Yājyā is the same with the Indra-Agni one; and this Sastra belongs to Indra-Agni, as may be seen from the (Aindrāgna) Graha (mantra), and the "silent praise" (used at this occasion). For the Adhvaryu takes the Graha under the recital of the following mantra : *inдрagni dgatam sutam*<sup>13</sup> (3, 12, 1, Vajasaneyasāmhitā 7, 31), i.e., "Come ye, Indra and Agni! to the Soma juice, (which is like a) fine cloud. Drink of it, driven by your mind." The "silent praise" is, *bhr agnir jyotir jyotir agnir, indro jyotir bhuvo jyotir indrah; sūryo jyotir jyotiḥ svah sūryah*. Thus the Yājyā verse is in accordance with the Sastram.

### 38.

(*The Japa which is Repeated before the Libations from the Dvidevata Grahas are given. Its Several Sentences Explained.*)

The Japa<sup>14</sup> which the Hotar mutters, is the seed. [151] The effusion of seed is inaudible; so is the Japa. It is, as it were, the effusion of the seed.

<sup>12</sup> This mystical *devapītra*, i.e., vessel holding the gods, is here the Yājyā verse in the Virāṭ metre.

<sup>13</sup> This is the Yājyā mantra which is repeated by the Achhāvāka.

<sup>14</sup> This Japa or inaudible utterance of words is the very commencement of the Ajya Sastra. It is given in full, Asval. Sr. 8, 5, 9. First the Adhvaryu is called upon by the Hotar to turn away his face with the words : वर्तु चक्षौ, i.e., Away, Adhvaryu! Then he commences the Japa with the words : सु-मत, &c. (see 2, 24). We here give the whole of it :

सुमत्पद्मे पिता मातरिषा चिद्रा पदा चाद्विद्रोक्षा कवयः रांसनसोमो विश्वविश्वीयानि  
नेष्टद्वृहस्तिहस्या मदनि शंसिपद्वागातुर्विश्वायुविश्वमातुः क इदं शंसिष्वति स इदं रांसिष्वति.  
i.e., " May the father Mātariṣvan (wind, breath) make the verse feet without a breach! May the Kavis repeat the recitations without a breach! May Soma, the all-possessing, guide our performances! May Brīhaspati repeat the recitations (and) the joyful choruses! Vāch (speech) is life, she has the whole life. She is life. Who will repeat this (Sastra)? He (i.e., I, the Hotar, representing Vāch) will repeat it." From the contents of this Japa, it is evident that the Hotar invokes the deities presiding over breath, speech, and literary skill, for a successful recitation of the whole Sastra, to accomplish which is regarded as an arduous task. In one of the sentences of this Japa the repeaters are called *kavis*, which appears to have been the more ancient name of the Hotri priests. It is mentioned as signifying a class of priests in the Zend-Avesta also.

He mutters the Japa before the call *somsārom*. For all that is repeated after the call, *somsārom*, forms part of the Śastra. The Hotar addresses this call (*somsārom*) to the Adhvaryu, when the latter with his face turned away is lying prostrate on the earth (using the two hands as his two forelegs like beasts). For four-footed beings (animals) emit their sperms (at the time of copulation) having turned their faces away from one another. He (the Adhvaryu) then stands upright on his two legs. For two-footed beings (men) emit their sperms when facing one another in a straight line.

(The several sentences of the Japa are now explained).

He mutters, *pitā mātarisvā*. The breath is *pitā* (father), and the breath is *mātarisvā*; the breath is seed.

**[152]** By repeating these words, he (the Hotar) emits the seed (for a spiritual birth).

*Achhidrā padā dhā.*<sup>14</sup> *Achhidrā*, i.e., without breach, is seed. Thence a being which is unbroken (a whole) rises out of the seed.

*Achhidrā ukthā karayāḥ śamsann.* Those who have learnt by heart (the mantras) are called *karis*. The sentence means: "They produced this unbroken (matter), i.e., the seed."

*Somo visvavid—samsīyat.* Brihaspati is Brahma; the Soma, who is praised by the singers, is the Kṣatram. The *nīthāni* and *ukthā maddāni* are the Śastras. By repeating this sentence, the Hotar recites his Śastras, instigated (*prasuta*) by the divine Brahma and by the divine Kṣatra. Both these (Brihaspati and Soma) preside over the whole creation, whatever exists. For all that the Hotar is doing without being incited by these two (deities), is not done. (Just as) they reproach one (in common life, when something is done without order, saying) he has done what was not done (not to be done). Of him who has such a knowledge all that is done will be done, and nothing that is done be undone.

*Vāg-āyur.* *Ayuh* (life) is breath; seed is breath; the womb is *vāch*. By repeating this sentence, he pours the seed into the womb.

*Kaidam-śamsīyatī.* *Koḥ* (who?) is Prajāpati. The meaning of the sentence is, Prajāpati will generate.

### 39.

(*On the Meaning of the Six Members of the "Silent Praise," and the Twelve Members of the Puroruk. Why Jātavedās is mentioned in the Puroruk. The Meaning of the Ajya-sūkta.*)

Having called *somsārom*, he recites the "silent praise." This trans-

<sup>14</sup> *Āśval., dhāt.*

forms the seed (represented by [153] the *Japa*). First the effusion of the seed takes place ; then follows its transformation.

He repeats the "silent praise" without proper articulation of the voice<sup>18</sup> (in order to make its proper words unintelligible even to those who stand nearest). For, in the same way, the seeds are transformed (going across one another).

He repeats the "silent praise" in six padas<sup>19</sup> (i.e., stopping six times). For man is six-fold, having six limbs. Thus he produces by transformation the soul as six-fold, consisting of six parts.

After having repeated the "silent praise," he repeats the *Puroruk* (Nivid 2, 34). Thus he brings forth (as a birth) the seed which had been transformed. The transformation (of the seed) occurs first ; then follows birth.

He repeats the *Puroruk* with a loud voice. Thus he brings him (the mystical body of the sacrificer) forth with a loud voice (crying).

He repeats it in twelve padas. The year has twelve months ; Prajāpati is the year ; he is the producer of the whole universe. He who is the producer of the whole universe, produces also him (the sacrificer) and (provides him) with offspring and cattle for propagation. He who has such a knowledge, prospers in offspring and cattle.

He repeats a *Puroruk* addressed to *Jātavedas*<sup>20</sup> (Agni), the word *Jātavedas* occurring in the last (twelfth part (of it).

**[154]** They ask, Why do they repeat at the morning libation a *Puroruk* addressed to *Jātavedas*, whereas this deity has its proper place at the evening libation ? (The answer is) *Jātavedas* is life. For he knows (ceda) all that are born. As many as he knows of are born (*jātā-nām*), so many (only) exist.<sup>21</sup> How could those exist of whom he does not know (that they are born ?) Whosoever (what sacrificer) knows that he himself is made a new man (by means of the *Ajya Sastra*), he has a good knowledge.

#### 40.

He repeats the (hymn), *pra vo devdyā Agnaye* (3, 13).<sup>22</sup> (The word) *pra* means *pradya* (life). For all these beings move only after having been

<sup>18</sup> This is called : *tira ite*, i.e., across as it were.

<sup>19</sup> Its six parts are as follows : (1) भूतिष्ठेति॒ (2) वेतिर्याद्॑ (3) एवोपेतिमु॒ (4) वेतिस्त्रो॑ (5) शृणुतेति॒ (6) वेति॑ स्वःशृणु॒. See Āśval. Br. S. 5, 8. Properly speaking, the "silent praise" consists only of three padas. See Ait. Br. 2, 31.

<sup>20</sup> This refers to the last pada of the *Puroruk* or *Nivid*, where Agni is mentioned by the name of *Jātavedas*. See 2, 34.

<sup>21</sup> This is an explanation of the name "*Jātavedas*."

<sup>22</sup> This is the *Ajya-sūkta*, the chief part of the *Ajya-Sastra*.

endowed with *prâna*. Thus the Hotar produces the *prâna* (for the sacrificer), and makes it ready (for use).

He repeats, *dīdīvâmsam apârveyam* (3, 13, 5).<sup>21</sup> For the mind has become shining (*diddâya*), and nothing exists anterior (*apârveyam*) to the mind. Thus he produces the mind (of the sacrificer), and makes it (ready for use).

He repeats, *sa nah sarmâni vitaye* (4). *Vâch* is *sarma* (refuge). For they say about one who is repeating with his speech (the words of another). "I have stopped his talkativeness (*sarmavat*)."<sup>22</sup> By [155] repeating this verse, the Hotar produces speech (in the sacrificer), and makes it ready (for use).

He repeats, *uta no brahman* (6). Brahma is the sense of hearing. For, by means of the ear, one hears the Brahma ;<sup>23</sup> Brahma is placed in the ear. By repeating this verse, he produces (in the sacrificer) the sense of hearing, and makes it ready (for use).

He repeats, *sa yantâ vipra* (3). The air exhaled is *Yantâ*, i.e., restrainer. For the air inhaled (*prâna*) is held back by the air exhaled (*apâna*), and does (consequently) not turn away. By repeating this verse, he produces the *apâna* (in the sacrificer), and makes it ready (for use).

He repeats, *ritâvâ yasya rodasi* (2). *Rita*, i.e., true is the eye. For if two men have a dispute with one another (about anything), they believe him who says, "I have seen it by the exertion of (my own) eyes." By repeating this verse, he produces the eye (in the sacrifice), and makes it ready (for use).

With the verse, *nd no râsva* (7), he concludes. The whole (man) "endowed with thousand-fold gifts, with offspring, and thriving well,"<sup>24</sup> is the *dtmâ* (soul). By repeating this verse, he thus produces the soul as the aggregate man, and makes it ready (for use).

He repeats a *Yâjyâ* mantra. The *Yâjyâ* is a gift, meritorious, and

<sup>21</sup> Though in the Sâkta the fifth verse, it is the second, if this hymn is used as the principal part of the Ajya Sastra.

<sup>22</sup> The words, यज्ञे वदन्ति दायते are no doubt an idiomatical phrase of the ancient Sanskrit, the exact meaning of which it is now impossible to determine. Sâyana explains it in the following way: यज्ञे वदन्ति दायते सम्भवनुवदिने विद्याय यज्ञे तु दृष्टुर्विदेन लभते; वस्त्रात् गस्त्रात् : हे विद्या चायते दायते विद्यतेरस्मि The irregular form यज्ञः instead of यज्ञे he takes a Vedic anomaly. The phrase, he further adds, is applied in common life when one's speech is stopped. The author of the Brâhmaṇa adduces this phrase only in illustration of the supposed identity of *Vâch* with *Sarma*.

<sup>23</sup> Sây. takes it in the sense of *Veda*, which appears to be the right interpretation, if the word is restricted to the Mantras.

<sup>24</sup> These are words of the Mantra.

fortune. By repeating it, he makes him (the sacrificer) a pure (goddess) of fortune \*\* and prepares her for assisting him.

He who has such a knowledge, merges in the deities, after having been identified with the metres, [156] the deities, the Brahma, and immortality. He who thus knows how to become identified with metres, &c., has (certainly) a good knowledge ; it is beyond the soul and beyond any deity (*i. e.*, this knowledge is of higher value than the soul, or any god).

#### 41.

(*The Meaning of the Several Verses of the Ajya Sûkta.*)

He repeats the "silent praise" in six padas. There are six seasons. By doing so, he makes the seasons and enters them.

He repeats the Puroruk in twelve padas. There are twelve months. By doing so, he makes the months and enters them.

He repeats, *pra vo devâya* \*\* (3, 13). *Pra* is the air. For all beings go after air. By repeating this verse, he makes the air and enters it.

He repeats, *dîdivâmsam*. The sun is *dîdâya*, nothing is earlier\*\* than the sun. By repeating this verse, he makes the sun and enters it.

He repeats, *sa nah sarmâni vitaye*. *Sarmâni* (places of refuge) means Agni. He, gives nourishment. By repeating this verse, he makes Agni and enters Agni.

He repeats, *uta no brahman*. The moon is Brahma. By repeating this verse, he makes the moon and enters her.

He repeats, *sa yantâ*. Vâyu is *yantâ* (the restrainer) ; for by Vâyu (wind) the universe is kept up, who prevents the air from gathering in the atmosphere only. By repeating this verse, he makes Vâyu and enters him.

[157] He repeats, *ritâvâ yasya rodasi*. Heaven and earth are the two *rodas*. Thus he makes heaven and earth and enters them.

He concludes with the verse, *nd no rdsta*. The year is a whole with thousand-fold gifts, produces, and well-being. Thus he makes the year as a whole and enters it.

He repeats a Yâjyâ mantra. The Yâjyâ is rain (and rain is) lightning. For lightning (produces) rain, and rain gives food. Thus he makes lightning and enters it. He who has such a knowledge, becomes identified with (all) these things \*\* and with the deities.

\*\* The word *lakshmi* here evidently expresses the idea of "destiny" in general.

\*\* The Ajya-sûkta (3, 13), which has been explained in the preceding chapter, is here explained again.

\*\* This is an explanation of the term *apârvum* in the verse in question.

\*\* Such as the seasons, months, Agni, &c., which are severally mentioned in this paragraph.

# THIRD BOOK.

## FIRST CHAPTER.

[ 158 ] (*The Pra-uga Śastra. Vajapākāra. The Nivids.*)

(*The Pra-uga Śastra.*) <sup>1</sup>

1.

(*The deities of the Pra-uga Śastra.*)

The Pra-uga Śastra is the recitation appropriate to the Soma offer-

<sup>1</sup> The Pra-uga Śastra is the most peculiar of all the recitations by the Hotar on the day of the Soma feast; for it comprises a larger number of deities, divided into regular sections, than any other one, and has neither a proper Nivid, nor Pragithas, nor Dhāyyas, nor Sūktas, as we constantly find at the Śastras of the midday and evening libations. It consists only of the verses in seven sections, mentioned in the Rigveda-Samhitā (1, 2-3). Each section is preceded by a so-called Puroruk, along with the Ahīva. Before the Puroruk of the first section there are, besides, the Hīmkāra and the three great words required. I here write these introductory words in the same order in which they are repeated by the Hotṛi-priests up to the present day : हि मूर्खः स्वरोऽश्वैः सावेऽश्वायुरग्रेगा यज्ञप्रीतिः साकं गन्मनसा यज्ञः । शिवो नियुक्तिः शिवाभ्योऽश्वायापाहि ॥ (see 1, 2, 1-3) i.e., May Vāyu who walks first, be the enjoyer of the sacrifice, come with his mind to the sacrifice; (may he come) the happy with his happy crowd! Om! Come, O Vāyu, &c.

The Puroruk of the second triplet (1, 2, 4-6), which is addressed to Indravāyu, is :

शौद्धासावेऽश्वायुर्यज्ञवत्त्वं नी नदा देवा पती अभिष्ठये । शायु रचेऽन्नं सुमलोऽश्वायु इमे सुता० i.e., the two divine men who come of golden paths, the two masters (who are) for protection, Indra and Vāyu, the happy ones, &c.

Puroruk of the third triplet, which is addressed to Mitra-Varuna (1, 2, 7-9) :

शौद्धासावेऽश्वायुर्यज्ञवत्त्वं नी नदा देवा पती अभिष्ठये । शिवादसा सधस्यभ्योऽश्वायु इमे सुता० the two Kavysas (descendants of the Kavis), the two kings (who are distinguished) through skilful performance (of sacrifices) at home, and who destroy the enemies in the combat.

Puroruk of the fourth triplet, which is addressed to the Aśvin, (1, 3, 1-3) :

शौद्धासावेऽश्वायुर्यज्ञवत्त्वं नी नदा देवा पती अभिष्ठये । मध्या यज्ञः समंजायोऽश्वायु इमे सुता० Ye two divine Adhvaryus whose skin is syn-like, come up with (your) carriage; may ye anoint the sacrifice with honey!

Puroruk before the fifth triplet, which is addressed to Indra (1, 3, 4-6) :

शौद्धासावेऽश्वायुर्यज्ञवत्त्वं नी नदा देवा पती अभिष्ठये । इरिवो सुतामां सखोऽश्वायु इमे सुता० Indra who is most stimulated (to action) through the recitations (of the Hotṛis), and is the lord of booty, he, with his two yellow horses, the friend of the Soma drops.

Puroruk before the sixth triplet, which is addressed to the Viśve Devāḥ (1, 3, 7-9) :

शौद्धासावेऽश्वायुर्यज्ञवत्त्वं नी नदा देवा पती अभिष्ठये । त इमं यज्ञमागमन् देवासो देष्या विष्या । शुभाया अच्चरे सदा ये यज्ञस्य तनूकृतः विष्य आ सोमपीतयोऽश्वायु इमे सुता० We call all the gods the well-adorned to this sacrifice; may these gods come to this sacrifice with divine thought, favourably accepting the seat (prepared for them) at the preparation (by cooking) of the self-making sacrifice (i.e., of the sacrificial personage whose body is always restored by itself, when the sacrificial rites are performed); (may) all (come) to drink the Soma !

ings from the Grahas. Nine<sup>\*</sup> such Grahas are taken at the morning. With nine [159] verses forming the Bahis-pavamāna chant,<sup>†</sup> they are praised by singers. After the singers have finished [160] their chant, the Adhvaryu takes the tenth Graha (for the Aśvins); the sound "him" uttered by singers when chanting the other verses, counts as the tenth part. Thus, an equality<sup>‡</sup> of the Grahas and verses of the chant is obtained.

The Hotar repeats a triplet addressed to Vāyu (1, 2, 1-3). By this the Vāyu graha is celebrated. He repeats a triplet addressed to Indra-Vāyu (1, 2, 4-6). By this the Indra-Vāyu graha is celebrated. He repeats a triplet addressed to Mitra, Varuna. By this the Mitra-Varuna graha is celebrated. He repeats a triplet addressed to the Aśvins (1, 3, 1-3). By this the Aśvin graha is celebrated. He repeats a triplet addressed to Indra (1, 3, 4-6). By this the Śukra and Manthi grahas are celebrated. He repeats a triplet addressed to the Viśve Devāḥ (1, 3, 7-9). By this the Agrayana graha is celebrated. He repeats a triplet addressed to Sarasvati (1, 3, 10-12), though there is no Sarasvati graha (no such vessel as in the other cases). Sarasvati is Speech. Whatever grahas are taken by means of Speech (under recital of a mantra), all these are celebrated by means of Sastras. He who has such a knowledge gets (thus) celebrated (all his Grahas).

## 2.

(On the Meaning of the Several Parts of the Pra-uga Sastra.)

By means of the Pra-uga Sastra one obtains food. In (each part of) the Pra-uga Sastra, there is always another deity praised, and (thus) always another being celebrated. He who has such a knowledge [161], keeps different kinds of food in his Grahas.<sup>\*</sup> The Pra-uga Sastra is, as it were, most intimately connected with the sacrificer. Thence they say, the greatest attention is to be paid to it by the sacrificer. For by means of it the Hotar makes him (his new body) ready.

Puroruk before the seventh triplet, which is addressed to Sarasvatī (1, 8, 10-12):

ॐ वाचमहं देवो वाचास्मन्यज्ञे सुपेत्रा सरस्वतीं हवामहोपायका॑। I (invoke) the goddess of Speech with my excellent speech at this sacrifice; we invoke Sarasvatī, &c. (Saptahautra).

<sup>\*</sup> The nine Grahas here alluded to are the Upāniśu, Antaryāma, Vāyava, Aindravāyava, Maitravaruṇa, Aśvina, Śukra, Manthis Agrayana. The libations from these nine Grahas belong to the Bahis-pavamāna Stotra, and the Pra-uga Sastra.

<sup>†</sup> See page 120.

<sup>‡</sup> The expression in the original is, so *sād sammaṭi*, no doubt an idiomatical expression, implying "this and that is the same."

<sup>\*</sup> The whole Pra-uga is intended for providing the sacrificer with food. A variety in food is produced by changing the deities in every part of the Sastra.

He repeats a triplet, addressed to Vāyu, because they say, life is Vāyu, seed is life. Seed is first produced (in the body) before a man is produced (out of it). By repeating a triplet addressed to Vāyu, the Hotar makes the *prāna* (air inhaled) of the sacrificer.

He repeats a triplet, addressed to Indra and Vāyu. Where there is *prāna* (air inhaled), there is *apāna* (air exhaled). By repeating a triplet, addressed to Indra and Vāyu, he thus makes the *prāna* and *apāna* of the sacrificer.

He repeats a triplet, addressed to Mitra-Varuṇa. That is done, because they say, the eye is first produced when a human being is being called into existence. By repeating a triplet, addressed to Mitra-Varuṇa, he thus makes eyes to the sacrificer.

He repeats a triplet, addressed to the Aśvins. Because parents say, in their conversations about a child when it is born, "it has the desire of listening (to us); it is very attentive." By repeating a triplet, addressed to the Aśvins, he makes to the sacrificer the sense of hearing.

He repeats a triplet, addressed to Indra. Because parents say, in their conversations about a child, when it is born, "it endeavours to raise its neck, then its head." By repeating a triplet, addressed to Indra, he makes to the sacrificer, strength.

He repeats a triplet, addressed to Viśve Devāḥ. Because a child when it is born, uses hands and feet [162] after (it has been able to use the eye, ear, and to raise its neck). The limbs (for they are many) belong to the Viśve Devāḥ, i.e., All Gods. By repeating a triplet, addressed to the Viśve Devāḥ, he thus makes the limbs to the sacrificer.

He repeats a triplet, addressed to Sarasvatī. Because Speech enters the child, when it is born, last. Sarasvatī is speech. By repeating a triplet, addressed to Sarasvatī, he thus makes speech to the sacrificer.

The Hotar who has such a knowledge, as well as the sacrificer for whom the Hotṛi priests repeat the recitations (Śastras), are, though already born (from their mother), born again from all these deities, from all the recitations (Śastras), from all the metres, from all the triplets of the Pra-uga Śastra, from all the (three) libations.

### 8.

(*The Hotar has it in his power to deprive the Sacrificer of his life, &c., by not repeating the several parts of the Pra-uga Śastra in the proper way.*)

This Pra-uga Śastra represents the vital airs. The Hotar addresses this recitation to seven deities. For there are seven vital airs in the head. By doing so, the Hotar places the vital airs in the head (of the sacrificer).

There is the question asked, Whether the Hotar might be able to produce woe as well as happiness to the sacrificer? (The answer is) He who might be the Hotar of the sacrificer at that time (when the Pra-uga Sastra is to be repeated) can do with him what he pleases. If he think, "I will separate him from his vital airs," he need only repeat the triplet addressed to Vāyu confusedly, or forego a pada, by which means the (several parts of the) triplet become confused. In this manner, he separates him (the sacrificer) whom he wishes so to separate, from his vital airs.

Should he think, "I will separate him from his *prāṇa* and *apāṇa*," he need only repeat the triplet addressed to Indra-Vāyu confusedly, or forego a pada. In this way, the triplet becomes confused, and he thus separates the sacrificer, whom he wishes so to separate, from his *prāṇa* and *apāṇa*.

Should he think, "I will separate the sacrificer from his eye," he need only repeat the triplet addressed to Mitra-Varuṇa confusedly, or forego a pada. In this way the triplet becomes confused, and he thus separates the sacrificer, whom he wishes so to separate, from his eye.

Should he think, "I will separate him from the sense of hearing," he need only repeat the triplet addressed to the Aśvins confusedly, or forego a pada. In this way, the triplet becomes confused, and he separates the sacrificer, whom he wishes so to separate, from the sense of hearing.

Should he think, "I will separate him from his strength," he need only repeat the triplet addressed to Indra confusedly, or forego a pada. In this way, the triplet becomes confused, and he separates him, whom he wishes so to separate, from his strength.

Should he think, "I will separate him from his limbs," he need only repeat the triplet addressed to the Viṣve Devāḥ confusedly, or forego a pada. In this way, the triplet becomes confused, and he separates the sacrificer, whom he wishes so to separate, from his limbs.

Should he think, "I will separate him from his speech," he need only repeat the triplet addressed to Sarasvatī confusedly, or forego a pada. In this way, the triplet becomes confused, and he separates the [164] sacrificer, whom he wishes so to separate, from his speech.

Should he think, "I will keep him joined with all his limbs and his soul," he ought to repeat the triplet, as it was first told (to him by his master) in the right way. Thus he keeps him joined with all his limbs and his whole soul. He who has such a knowledge remains joined with all his limbs and the whole soul.

(All the Deities of the Pra-uga Śastra are said to be forms of Agni.)

They ask, How (can it be accounted for) that the verses addressed to Agni which the Sāma singers chant,<sup>6</sup> are celebrated by a recitation of the Hotar commencing with a verse addressed to Vāyu, (the rule being) that the Śastra exactly corresponds to the Stotra ? (The answer is) Those deities are only the bodies of Agni. When Agni is blazing up, as it were, that is his Vāyu (wind) form. Thus he celebrates by means of this (Vāyu form) that (Agni form).

Divided into two halves, the fire burns. Indra and Vāyu are two. That is his Indra-Vāyu form. Thus he celebrates by means of this (Indra-Vāyu form) that (Agni form).

It moves up and down (when being lighted or extinguished); this is his Mitra-Varuṇa form. Thus he celebrates by means of this (Mitra-Varuṇa form) that (Agni form).

[165] The dangerous touch<sup>7</sup> of Agni is his Varuṇa form. His Mitra form is (shown in the fact) that men who make friends with him may sit near him, though his touch be dangerous. Thus he celebrates by means of these (Mitra and Varuṇa forms) that (Agni form).

His Aśvina form is that they produce him by friction through two arms and two wooden sticks, the Aśvins being two. Thus he celebrates by means of this (Aśvina form) that (Agni form).

That he burns with a loud crackling voice, imitating the sound *bababā*, as it were, on account of which all beings flee trembling from him. This is his Indra form. Thus the Hotar celebrates by means of the (Indra form) that (Agni form).

That they divide him into many parts (when taking fire from the hearth), though he is only one. This is his Viśve Devāḥ form. Thus the Hotar celebrates by means of this (Viśve Devāḥ form) that (Agni form).

That he burns with a roaring noise, uttering speech, as it were. This is his Saravati form. Thus the Hotar celebrates by means of this (Sarasvatī form) that (Agni form).

In this way, the triplet of the Sāma singers<sup>8</sup> becomes celebrated, notwithstanding these (different) deities in the several triplets, for him who thus has commenced (the Śastra) with a verse addressed to Vāyu.

\* The recitation of the Pra-uga Śastra is preceded by the singing of the so-called Ajya-stotra : agna āyihī vītaye (Sāma-veda 2, 10-12). The deity of it is Agni, whilst the deities of the Pra-uga Śastra, to which it is said to stand in connection, are different.

<sup>7</sup> Ghora-samsa parīa. See the Kauṣitaki Brāhmaṇam 1, 1, where Agni says : अहं वेरसेष्यतमोऽस्मि.

<sup>8</sup> The Ajya Stotra, see note 1. It consists of three verses.

Having repeated the Sastra addressed to all the gods\* (*Pra-uga*), he recites a Yājyā mantra addressed [168] to the Viśve Devāḥ (all gods) : *viśvebhil somyan madhvagna* (1, 14, 10). Thus he satisfies all deities, giving to each his due share.

## 5.

(*On the Vaṣṭakāra and Anuvaṣṭakāra.*)

The Vaṣṭakāra<sup>11</sup> (the formula *vaṣṭa!*) is the drinking vessel of the gods. By making the Vaṣṭakāra, the Hotar satisfies the deities with (presenting) a drinking vessel.

He makes the Anuvaṣṭakāra (the formula "Agni, eat!"). In this way, he satisfies the deities by repeatedly placing before them the Vaṣṭakāra (representing the drinking vessel), just as men place before their horses or cows repeatedly grass, water, &c.<sup>12</sup>

They ask, Why do they sacrifice in the same Agni (the Agni of the Uttarā Vedi) where they did it before, and make the Vaṣṭakāra there, when sitting near the Dhīṣṇya<sup>13</sup> fires (after having left the place near the Uttarā Vedi)? (The answer is) By making the Anuvaṣṭakāra, "Agni, taste the Soma!" he makes there the Vaṣṭakāra and pleases the Dhīṣṇyas.

They ask, Which is the Sviṣṭakṛit portion of the Soma at those offerings,<sup>14</sup> of which the priest tastes without having finished them, and without making the Anuvaṣṭakāra? (The answer is) By repeating the Anuvaṣṭakāra (when repeating the Yājyās for the Sastras), "Agni, taste the Soma!" they (complete the ceremony and) drink from the Soma juice after the completion (of the [167] ceremony).<sup>15</sup> This very (Anuvaṣṭakāra) is the Sviṣṭakṛit portion of the Soma. (Thence) he makes the Vaṣṭakāra (and Anuvaṣṭakāra).

\* The Pra-uga Sastra is here called *vaiśvadevam*, i.e., belonging to all the gods, on account of the large number of deities, comprising the Viśve Devāḥ contained in it.

<sup>11</sup> The paragraphs from 5, 8, are found also with very little change and a few omissions in the Gopatha Brāhmaṇam 3, 1-5. Both evidently come from one source only.

<sup>12</sup> This is the full meaning of पुनरस्याकार as explained by Śīyapa.

<sup>13</sup> See above.

<sup>14</sup> These are the *drivedvatya grahas*, see 2.

<sup>15</sup> The priests are not allowed to eat from the sacrificial food, or drink of the Soma, before all the ceremonies pertaining to the offerings to the gods are completed. The Sviṣṭakṛit ceremony is regarded as the completion of the principal rites attending any oblation given to the gods. At this ceremony, the Anuvaṣṭakāra does not take place. After it is completed, the priests are allowed to eat the remainder of the food or drink the remaining juice.

## 6.

(*On the Meaning of the Vaṣṭkāra and its Different Parts*).

The Vaṣṭkāra is a weapon. If one has an enemy (and wishes to destroy him), one has only to think of him when making the Vaṣṭkāra, in order to strike him a blow with a weapon (in the form of the Vaṣṭkāra).

The word *ṣaṭ* (six) is contained in the formula *vau-ṣaṭ*<sup>15</sup> (the so-called Vaṣṭkāra). There are six seasons. Thus he makes the seasons and establishes them. He who is established in the seasons becomes afterwards (also) established in all other things. He who has such a knowledge, obtains a firm footing.

Hiranyadan, the son of Beda, said about this (the Vaṣṭkāra) as follows: By this part *ṣaṭ* (six) of the formula (*vauṣat*), the Hotar establishes these six (things). The sky rests on the air; the air on the earth; the earth on the waters; the waters [168] on the reality (*satya*); the reality on the Brahma; the Brahma on the concentrated heat of meditation (*tapas*). If these places are established, then all things are consequently established. He who has such a knowledge has a firm footing.

The part *vau* of the formula *vauṣat* means the six seasons. By repeating the Vaṣṭkāra, the Hotar places the sacrificer in the seasons, gives him a footing in them. Just as he does unto the gods, the gods do unto him.

## 7.

(*The Three Kinds of the Vaṣṭkāra: Vajra, Damachhad, and Rikta.*

*In what Tone the Vaṣṭkāra is to be Repeated. The Hotar can, by not repeating it properly, injure the Sacrificer.*)

There are three (kinds of the) Vaṣṭkāra, *vajra* (weapon), *damachhad* (who covers beings), and *rikta* (empty, void).

It is a *vajra* (weapon), in consequence of its being pronounced with a loud and strong voice by the Hotar. With it he strikes, whenever he pleases, a blow to his enemy and adversary who is to be put down by him, in order to put him down. Thence is this weapon, in the form of the Vaṣṭkāra, to be used by the sacrificer who has enemies.

It is *damachhad*, i.e., protecting the beings, on account of its being pronounced as an integral part of the verse to which it belongs without

"The etymology which is here given of the word *vauṣat* is of course quite fanciful. It is only a very much lengthened pronunciation of a conjunctive form *vokṣat*, of the root *vah*, to carry, meaning, may he (Agni) carry it (the offering) up. Instead of the original *āk*, *āv* was substituted.

omitting any part of it.<sup>16</sup> Children and cattle stand near (this part of [169] the Vaṣṭkāra) and follow it. Thence ought he, who desires children and cattle, to make this Vaṣṭkāra.

It is *rikta*, i.e., void, the syllable *śat* being pronounced with a low accent. He thus makes void (*rikta*) the soul, and the sacrificer. He who makes such a Vaṣṭkāra becomes a great sinner, and also he for whom such a Vaṣṭkāra is made. Thence he should not wish to make it.

As regards the question whether the Hotar might make the sacrificer happy or unhappy, the answer is, that he who might be the Hotar of any sacrificer can do so. At this (occasion, i.e., at the sacrifice), the Hotar may just do with the sacrificer as he pleases.

Should he wish to deprive the sacrificer of the fruit of his sacrifice, he has only to repeat the (Yājyā) verse, and the Vaṣṭkāra in the same tone<sup>17</sup> (i.e., monotonously). If he do so, he deprives the sacrificer of the fruit of his sacrifice.

Should he wish to make the sacrificer liable to the consequences of a great guilt, he has only to repeat the (Yājyā) verse with a very loud voice, and the Vaṣṭkāra with a very low one. (If he do so) he makes the sacrificer liable to the consequences of a great guilt.

Should he wish to make the sacrificer very happy, he has to repeat the (Yājyā) verse with a very low, and the Vaṣṭkāra with a very loud, voice. (That is done) for obtaining fortune. By doing so, he puts the sacrificer in (the possession of) fortune.

The Vaṣṭkāra is to form an integral part of the (Yājyā) verse (no stopping between the end of the [170] verse and *vauṣat* being allowed), in order to have an uninterrupted whole. He who has such a knowledge becomes possessed of children and cattle.

### 8.

(*The Danger which might be imminent upon the Hotar and Sacrificer, in consequence of the Vaṣṭkāra weapon, is to be averted by certain Formulas.*)

The Hotar ought to think of the deity to whom the oblation is given

<sup>16</sup> The term in the original is *nirhṛīyarcha*, i.e., without losing any part of the *Rīch*. This means, that no vowel is to be dropped at the end of the Yājyā verse when *Vauṣat* is joined to it as an integral part. The remark is made on account of the way in which the syllable *om* (when *prayaeda* is made) is joined to the last syllable of a verse. In that case, the last vowel disappears and *o* is substituted in its stead. If, for instance, the last syllable of the *Rīch* be *yo*, then in the *Praṇava* *yom* is pronounced. See the rules for making the *Praṇava* in the *Sāmidheni* verses, Āśv. Sr. S. 1, 2.

<sup>17</sup> The Yājyā is repeated monotonously, and, at the morning libation, in a low tone, whilst the Vaṣṭkāra is pronounced with a loud voice.

when he is about to repeat the Vaṣṭkāra. Thus he pleases the deity personally, and addresses the Yajyā mantra direct to it.

The Vaṣṭkāra is a weapon.<sup>10</sup> The weapon is like a flash when one strikes with it without having conjured its evil effects.<sup>11</sup> Not every one knows how to conjure it, nor its (proper) place. Therefore the mantra, *vāg ojāḥ* (Āśv. Śr. S. 1, 5) is at such occasions, when even many are killed (as is the case in a battle), the propitiation, and the assignation of the proper place (after the Vaṣṭkāra). For this reason, the Hotar has, after every Vaṣṭkāra, to repeat the Anumāntraṇa<sup>12</sup> formula, *vāg ojāḥ*. If thus propitiated, the Vaṣṭkāra does not hurt the sacrificer.<sup>13</sup>

[ 171] The sacrificer ought to repeat this Anumantraṇa formula : “ O Vaṣṭkāra, do not sweep me away, I will not sweep thee away. I call hither (thy) mind with great effort, thou art a shelter (having joined thy) body with the air circulating (in my body). Go to (thy) place, let me go to (my) place.”

Some one (a theologian) has said : this (just mentioned *anumantranam*) is too long and has no effect. (Instead of it) the sacrificer ought to repeat after the Vaṣṭkāra the words, *ojāḥ saha ojāḥ*. *Ojāḥ* (vigour) and *sahāḥ* (strength) are the two most beloved bodies (forms) of the Vaṣṭkāra. By making him repeat this Anumantraṇa formula, he thus makes the sacrificer prosper through (the Vaṣṭkāra's) own nature. He, who has such a knowledge, prospers through (the Vaṣṭkāra's) own nature.

The Vaṣṭkāra is speech, and *prāṇa* (air inhaled) and *apāṇa* (air exhaled). These (three) leave as often as a Vaṣṭkāra is repeated. (But that ought to be prevented ; thence) he ought to include them (their names) in the Anumantraṇa formula. (This is done by repeating the following formula) *vāg ojāḥ saha ojo mayi prāṇāpāṇāu*, i.e., May speech, vigour, strength (and) the *prāṇa* and *apāṇa* (be) in me! Thus the Hotar puts speech, *prāṇa* and *apāṇa* in himself (he prevents them from going), and reaches his full age. He who has such a knowledge reaches his full age.

<sup>10</sup> This idea is clearly expressed in an Anumantraṇa formula : वष्टकारेण वस्त्रे योऽस्मान्दैषि यं च वर्ष द्विपालत् इन्मि; i.e., I slay, with the Vaṣṭkāra as a weapon, him who hates us as well as him whom we hate (Āśv. Śr. S. 1, 3).

<sup>11</sup> For the mischief done by a weapon, he who strikes with it, is answerable. To guard himself against the evil consequences of such an act, propitiation (*śānti*) is required.

<sup>12</sup> This is the technical name of those formulas which are to be repeated by the Hotar and the sacrificer after the proper mantra has been recited. They follow the mantra. Thence the name, *anumantrayo*. They must be always uttered with a low voice.

<sup>13</sup> Up to the present day, the Śrotiryas or sacrificial priests never dare to pronounce this formula save at the time of sacrificing. They say that, if they would do so at any other time, they would be cursed by the gods.

## 9.

(*Etymology of the words Praiṣa, Puroruk, Vedi, Nivid, Graha.*)

The sacrifice went away from the gods. They wished it (to return) by means of the Praiṣas.<sup>22</sup> [172] That is the reason that the Praiṣas (orders to repeat a mantra given by the Adhvaryu or Mitra Varuṇa to the Hotar) are called so (from *pra+iṣ*, "to wish"). They made it shine forth (*prārochayanti*) by means of the Puroruks. Thence the Puroruk is called so (from *prārochayanti*). They found it on the Vedi. Thence this place is called Vedi (from *vid*, to find). After having found it, they caught it with the *Grahas*; thence they are called so (from *grih*, to catch, seize). Having found it, they announced it to the gods by means of the *Nivids*. Thence they are called *Nivids* (from *nivedayati*, he announces).

A person who wishes to recover something lost, wants either much (of it) or little. Among two, the elder (most experienced) wishes for the best (portion). He who knows that the Praiṣas are exceedingly strong (give most power), knows (at the same time) that they are the best portion. The Praiṣas being the desire to recover something lost, he (the Mitra-Varuṇa) repeats them with his head lowered (*prahras*) (just as suppliants do).

## 10.

(*On the Proper Place of the Nivids in the Three Libations.*)

The Nivids are the embryos of the Sastras (*ukthas*). At the morning libation, they are put before the Sastras (*ukthas*), because the embryos are lying in the womb with their heads turned downward, and thus they are born (the head coming first out of the womb). At the midday libation, the Nivids are put in the midst (of the Sastras). This is done because the embryos have their hold in the middle of the womb. At the evening libation, the Nivids are repeated at the end (of the Sastras), because the embryos are coming down from thence (the womb) [173] when they are brought forth. He who has such a knowledge is blessed with children and cattle.

The Nivids are the decorations of the Sastras. They are put, at the morning libation, before the Sastras, just as a weaver weaves decorations in the beginning of a cloth.

At the midday libation, they are put in the midst (of the Sastras), just as a weaver weaves decorations in the midst (of a cloth).

At the evening libation, they are put at the end (of the Sastras), just as the weaver weaves decorations in the end of a cloth (*avaprajjana*).

<sup>22</sup> The Praiṣas here alluded to are those used at the animal sacrifice. They correspond to the Prayāja (April) mantras. See the White Yajurveda 21, 29-40.

He who has such a knowledge is ornamented on all parts with the decoration of the sacrifice.

## 11.

(*How the Nivids should be Repeated. How to Correct Mistakes Arising from Confusion.*)

The Nivids are deities connected with the sun. When they are put at the morning libation at the beginning (of the *Sastras*), at the midday libation in the midst, and at the evening libation at the end, then they follow the regular course of the sun.

The gods had obtained (once) one portion of the sacrifice after the other (*pach-ehhas*). Thence the Nivids are repeated pada by pada. When the gods had obtained the (whole of the) sacrifice, a horse came out of it. Thence they say, the sacrificer ought to give a horse to the reciter of the Nivids. By doing so (presenting a horse), they present really the most exquisite gift (to the reciter).

The reciter (of the Nivid) ought not to forego any of its padas. Should he do so, he would make a rupture in the sacrifice; if this (rupture) increases, the sacrificer then becomes guilty of the consequences [174] of a great sin. Thence the reciter ought not to forego any of the padas of the Nivid.

He ought not to invert the order of two padas of the Nivid. Should he do so, he would confound the sacrifice, and the sacrificer would become confounded. Thence he ought not to invert the order of two padas.

He ought not to take together two padas of the Nivid. Should he do so, he would confound the sacrifice, which would prove fatal to the sacrificer. Thence he ought not to take together two padas of the Nivid when repeating it.

He ought to take together only the two padas, *predam brahma* and *predam kṣatram*.<sup>22</sup> If he do so, it is (done) for joining together the Brahma and the Kṣatra. Thence the Brahma and Kṣatra become joined.

He ought, for the insertion of the Nivid, to select hymns consisting of more than a triplet, or stanza of four verses;<sup>23</sup> for the several padas of the Nivid ought to correspond, each to the several verses in the hymn.<sup>24</sup>

<sup>22</sup> These two sentences form part of every Nivid, used at the midday or evening libation. They occur in the following connections: प्रेमा देवो देवहृतिमवतु देव्या विष्या । प्रेदं शक्तम् प्रेदं शक्तम् । प्रेदं सुन्वन्ते यजमानमवतु ।

<sup>23</sup> This refers to the *sūkti* or hymn which stands in connection with the Nivid.

<sup>24</sup> The expression *rīcham sūktam prati* is evidently a *Hendiadys*; for the distributive meaning of *prati* can only refer to *rīch*, but not to *sūkti*; because there are not as many *sūktas* as there are padas of the Nivid. The sentence, न तर्च न चतुष्कैचं अतिमन्त्ये

Thence he ought, for the insertion of the [175] Nivid, to select hymns consisting of more than of stanzas with three or four verses. Through the Nivid the celebration of the Sāman is made excessive.\*

At the evening libation, he ought to put the Nivid when only one verse (of the Sastra) remains (to be recited). Should he recite the Nivid when two verses (of the Sastra) are still remaining, he would thus destroy the faculty of generation, and deprive the offspring of their embryos. Thence he ought to repeat the Nivid at the evening libation when only one verse (of the Sastra) remains (to be recited).

He ought not to let fall the Nivid beyond the hymn (to which it belongs).\*\* Should he, however, do it, he ought not to revert to it again (not to use the hymn), the place (where the Nivid is to be put) being destroyed. He ought (in such a case) to select another hymn which is addressed to the same deity and in the same metre, to put the Nivid into it.

(In such a case) he ought, before (repeating the new) Nivid hymn, to recite the hymn : *mā progāma* [176] *patho vayam* (10, 57), i.e., let us not go astray. For he loses his way who gets confounded at a sacrifice. (By repeating the second pada) *ma yajnād indra samināḥ* (10, 57, 1) i.e., (let us not lose) O Indra, the Soma sacrifice, he prevents the sacrificer from falling out of the sacrifice. (By repeating the third pada) *mā antah sthur no arātayah*, i.e., "May no wicked men stand among us!" he turns away all who have wicked designs, and defeats them.

In the second verse (of this hymn) *yo yajñasya prasādhanas tantur*, i.e., "Let us recover the same thread which serves for the performance

**निविद्धानं**, can easily be misunderstood. At the first glance it appears to mean "he ought not to think of selecting any other hymn for inserting the Nivid, save such ones as consist of three or four verses." Say, followed this explanation which most naturally suggests itself to every reader. But, in consideration that all the Nivid hymns, actually in use, and mentioned in the Aitareya Br. exceed in number four verses (some contain eleven, others even fifteen verses), that explanation cannot be correct. The passage can only have the sense given to it in my translation.

\* The Sastra thus obtains more verses than are properly required.

\*\* The meaning is : he should not repeat the Nivid, after he might have repeated the whole of the hymn in which it ought to have been inserted. Should he, however, have committed such a mistake, then he must select another hymn, and put the Nivid in its proper place, i.e., before the last verse of the hymn. The Hotar is more liable to commit such a mistake at the evening libation than at the two preceding ones. For, at the evening libation, there are seven Nivids (to Savitar, Dyāvāprithivi, Ribhus, Vaiśvānara, Viśvedevāḥ, Marutas, and Jätavedās) required, whilst we find at the morning libation only one (which is rather a Puroruk than a Nivid), and at the midday libation two (to the Marutas and Indra).

of sacrifice, and is spread among the gods<sup>\*\*</sup> by means of which was ((hitherto) sacrificed (by us)," the expression *tantu* (thread) means offspring. By repeating it, the Hotar spreads (*samtanoti*) offspring for the sacrificer.

(The words of the third verse are) *mano nu ā hūrāmahe nārā-*  
*jānsena somena*, i.e., "Now we bring an offering<sup>††</sup> to the mind (*manas*)  
 by pouring water in the Soma cups (devoting them thus to Nārā-  
 ainsa)." By means of the mind, the sacrifice is spread ; by means of  
 the mind, it is performed. This is verily the atonement at that occasion  
 (for the mistake pointed out above).

## SECOND CHAPTER.

[177] (*The Marutratya and Niṣkevalya Śastras.*)

### 12

(*On the Ahāva and Pratigara.*)

They (the theologians) say : the subjects of the gods<sup>‡</sup> are to be pro-  
 cured. (To achieve this end) one metre is to be put in another metre.  
 (This is done when) the Hotar calls (the Adhvaryu) by *somādrom*, "Let us  
 both repeat, yes !" which (formula) consists of three syllables. At the  
 morning libation, the Adhvaryu responds (*prati-grihnāti*) (to this formula  
 of three syllables) with one consisting of five : *samsāmo dairōm*.<sup>§</sup> This  
 makes eight on the whole. The Gāyatri has eight syllables (i. e. each of  
 its three padas). Thus these two (formulas) make the Gāyatri at the com-  
 mencement of the recitation at the morning libation. After the Hotar has  
 finished his recitation, he uses this (formula of) four syllables : *uktham*  
 [178] *vāchi*,<sup>¶</sup> i.e., the recitation has been read, to which the Adhvaryu

<sup>\*\*</sup> Sāy. has, in his commentary on the Rigveda Saṁhitā, the following remark : देवैः स्तोत्रिभिः ऋत्विग्मविलासितो वर्तते.

<sup>††</sup> Of आहवामहे Sāy. gives two different explanations in his commentaries on the Ait. Br. and in that on the Rigveda Saṁhitā. In the first, he explains it by आहवनि I call hither (from *he* to call); in the other, he derives it from *hu*, to sacrifice. The latter explanation is preferable.

<sup>‡</sup> See 1, 9.

<sup>§</sup> See about the Pratigara, i.e., response by the Adhvaryu to the recitations of the Hotar, Āsv. Śr. S. 5, 9. The most common pratigara repeated by the Adhvaryu is *othāmo daiva*; but at the time of the *ahāva* (the call *somādrom*) it is : *samsāmo daiva*. At the end of the Pratigara, the *prāyava*, (incorporation of the syllable *om*) required, is *dairōm*.

<sup>¶</sup> The formula *uktham vāchi*, with some additional words, always concludes a Sastra. In the Kauṣītaki Brāhmaṇam (14, 1), and in the Sāṅkhāy. Śrauta Sūtras (8, 16, 17-20), this formula is called *achha viryam*. In the Āśval. Sūtras, no particular name is given to it. The Kauṣītaki and Sāṅkhāy. Sākhas differ here a little from that of Āśvalāyana. According to the former, *uktham vāchi* is always preceded by a few sentences which are

(responds) in four syllables: *om ukthaśā*, i.e., thou hast repeated the recitation<sup>4</sup> (*uktham, sastram*). This makes eight syllables. The Gāyatri consists of eight syllables. Thus the two (formulas) make at the morning libation [179] the Gāyatri<sup>5</sup> at both ends (at the commencement and the end).

At the midday libation, the Hotar calls: *adhvaryo śomsāvom*, i.e., "Adhvaryu, let us two repeat! Om!" with six syllables! to which the Adhvaryu responds with five syllables, the *śamsāmo daivom*. This makes eleven syllables. The Triṣṭubh has eleven syllables. Thus he makes the Triṣṭubh at the beginning of the Sastra at the midday libation<sup>6</sup>. After having repeated it, he says, *uktham vāchi indrāya*, i.e., the Sastra has been read for Indra, in seven syllables; to which the Adhvaryu responds in four syllables: *om ukthaśā*. This makes (also) eleven syllables. The Triṣṭubh has eleven syllables. Thus the two

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not to be found in Āśval. Thus, we have, for instance there, at the end of the Marutvatiya Sastra, the following formulas: रूपमनुरूपं प्रतिरूपं सुरूपमिहोपायो भद्रमाशृण्वते चोक्षमवाचीन्द्राय In the Āśval. Sūtras (5, 14), there is instead of it only: उक्थं वाचीन्द्राय शृण्वते त्वा At every Sastra repeated by the Hotar, there is a little difference in the appendages to this formula. The rules, as given here in this paragraph, refer only to the conclusion of the Sastras of the minor Hotṛi priests; they alone conclude in the way here stated, without any other appendage (see Āśval. 5, 10). The concluding formulas for the Hotar are, according to Āśval. 8r. 5., as follows:

- (a) For the Ajya Sastra: उक्थं वाचि बोधाय त्वा (5, 9).
- (b) For the Pra-uga Sastra: उक्थं वाचि रबोकाय त्वा (5, 10).
- (c) For the Marutvatiya Sastra (see above).
- (d) For the Niśkevalya Sastra: उक्थं वाचीन्द्रायोपशृण्वते त्वा (5, 15).
- (e) For the Vaiśvadeva Sastra: उक्थं वाचीन्द्राय देवेभ्य आश्रुत्यै त्वा (5, 18).
- (f) For the Agnimaruta Sūtra: उक्थं वाचीन्द्राय देवेभ्य आश्रुताय त्वा (5, 20).

All these appendages express the idea, that the god to whom the recitation is addressed should hear it, and take notice of it. So *ghophaśya tu* means that "it (the recitation) might be sounded to thee;" *upaśīryate tu*, "that it might be for thy hearing." The active participle in the present tense must here have something like the meaning of an abstract noun, corresponding with *ślokhya* and *āśrulyati*. Literally, *upaśīryate* appears to mean that "the hearing (of this recitation might come) to thee."

After the repetition of these formulas which conclude all Sastras, the Yājyā verse belonging to the particular Sastra is recited.

<sup>4</sup> This alone can be the meaning of the obscure formula, *ukthaśā*, which comes no doubt from the remotest antiquity. It is perhaps a corruption of *uktham sā*, the neutral character *m* being left out. Sāy. explains: त्वं शक्तशस्ति, "thou art the repeater of the Sastra." But this meaning is not appropriate to the occasion at which the formula is used. This is done only when the recitation is over. The only proper meaning of the formula therefore is either "the recitation is repeated," or "thou hast repeated the recitation."

<sup>5</sup> The Gāyatri is the characteristic metre of the morning libation; thence its form (eight syllables) is to appear in some shape at the commencement as well as at the end of the Sastra.

(formulas) make the Triṣṭubh at both ends of the Sastra at the midday libation.

At the evening libation, the Hotar calls: *adhvaryo om-tomṣātōm*, in seven syllables, to which the Avdharyu responds in five syllables: *śamsāmo daivom*. This makes twelve syllables. The Jagati has twelve syllables. Thus (with these two formulas taken together) he makes the Jagati at the beginning of the Sastra at the evening libation. After having repeated the Sastra, he says, in eleven syllables: *uktham rāchi indrāya devebhyah*, i.e., "the Sastra has been repeated for Indra," for the Devas, to which the Adhvaryu responds in one syllable: *om!* This makes twelve syllables. The Jagati has twelve syllables. Thus the two (formulas) make the Jagati at both ends at the evening libation.

This (the mutual relation of the three chief metres to one another and to the sacrificer) saw a Rishi, and expressed (his opinion) in the mantra: *yad gāyatre adhi* (I, 164, 23), i.e., "those who know that [180] the Gāyatri is put over a Gāyatri, and that out of a Triṣṭubh a (another) Triṣṭubh is formed, and a Jagat (Jagati) is put in a Jagat, obtain immortality."<sup>6</sup>

In this way, he who has such a knowledge puts metre in metre, and procures "the subjects of the gods."

### 13.

(*On the Distribution of the Metres among the Gods. Anuṣṭubh Prajāpati's Metre.*)

Prajāpati allotted to the deities their (different) parts in the sacrifice and metres. He allotted to Agni and the Vasus at the morning libation the Gāyatri, to Indra and the Rudras the Triṣṭubh at the mid-day libation, and to the Viśve Devāḥ and Ādityas the Jagati at the evening libation.

His (Prajāpati's) own metre was Anuṣṭubh. He pushed it to the end (of the Sastra), to the verse repeated by the Achhāvāka (which is the last). Anuṣṭubh said to him: "Thou art the most wicked of all gods; for thou hast me, who am thy metre, pushed to the end (of the Sastra), to the verse repeated by the Achhāvāka." He acknowledged (that he had wronged her). (In order to give redress) he took his own Soma (sacrifice) and put at the beginning, at the very mouth of it,

\* The meaning is, that no pada of a metre, neither that of the Gāyatri nor Triṣṭubh, nor Jagati can stand alone, but must be joined to another pada of the same metre. The *ādya* and *pratigra* must, therefore, be at the beginning as well as at the end of the Sastra in the same metre; for each time they consist only of one pada, and that is not auspicious.

Anuṣṭubh. Thence Anuṣṭubh is joined (to the Śastras) as the first metre, as the very mouth-piece at all libations.

He who has such a knowledge becomes the first, the very mouth (of the others), and attains to supremacy. Prajāpati having thus made (the beginning [181] of all libations) at his own Soma sacrifice (with Anuṣṭubh), the sacrificer (who does the same) becomes master of the sacrifice, and the latter becomes (properly) performed. Wherever a sacrificer has a sacrifice performed, so that he remains master of it, it is performed for this (the whole) assemblage of men<sup>1</sup> (who might be with the sacrificer).

#### 14.

(How Agni, as Hotar of the Gods, Escaped the Meshes of Death.)

When Agni was the Hotar of the Gods, Death sitting in the Bahiṣ-pavamāna Stotra<sup>2</sup> lurked for him. By commencing the Ajya Śastra<sup>3</sup> with the Anuṣṭubh metre, he overcame Death. Death repaired to the Ajya Śastra lurking for Agni. By beginning (to repeat) the Pra-uga Śastra, he overcame Death (again).

At the midday libation, Death sat in the Pavamāna Stotra<sup>4</sup> lurking for Agni. By commencing the Marutvatiya Śastra with Anuṣṭubh, he overcame Death. Death could not sit, at that libation, in the Brīhati verses (repeated by the Hotar at the commencement of the Niṣkevalya Śastra). For the Brīhatis are life. Thus Death could not take away the life. This is the reason that the Hotar begins (the Niṣkevalya Śastra) with the Stotriya triplet (corresponding to the Sāman which is sung) in the Brīhati metre. The Brīhatis are life. By commencing [182] his second Śastra (with Brīhatis), he has the preservation of (his) life in view.

At the evening libation, Death sat in the Pavamāna Stotra lurking for Agni. By commencing the Vaiśvadeva Śastra with Anuṣṭubh, Agni overcame Death. Death repaired to the Yajnā yajniya Sāman.<sup>5</sup> By

<sup>1</sup> The sacrificer is to make the sacrifice, i.e., the sacrificial man, his own, i.e., he must subject it to his own will, just as Prajāpati did. Thus he makes it beneficial to others, just as Prajāpati benefited gods and men by it.

See page 120.

<sup>2</sup> See the hymn : *pra vo devāya agnaye*, 2, 25, which is in the Anuṣṭubh metro and which is meant here.

<sup>3</sup> *Uchchā te jātam andhaso.* Sāmaveda Saṁh. 2, 22-29.

<sup>4</sup> यज्ञा यज्ञा वो अप्स्ते । Sāmaveda Saṁh. 2, 53-54.

commencing the Agni-Māruta Śastra, with a hymn addressed to Vaiśvānara, he overcame Death. For the hymn addressed to Vaiśvānara is a weapon; the Yajna yajniya Sāman is the place. By repeating the Vaiśvānara hymn, he thus turns Death out of his place.

Having escaped all the meshes of Death, and his clubs, Agni came off in safety. The Hotar who has such a knowledge, comes off in safety, preserving his life to its full extent, and attains to his full age (of a hundred years).

## 15.

(*Marutvatiya Śastra. Indra Conceals Himself. How he was found.*)

Indra, after having killed Vṛitra, thought, 'I might perhaps not have subdued him' (apprehending his revival), and went to very distant regions. He (ultimately) arrived at the most distant place. This place is Anuṣṭubh, and Anuṣṭubh is Speech. He having entered Speech, lay down in her. All beings scattering themselves here and there went in search of him. The Pitaras (manes) found him one day earlier than the gods. This is the reason that ceremonies are performed in honour of the Pitaras previous to the day on which they sacrifice for the gods.<sup>12</sup> They (the gods) said, "Let us squeeze the [183] Soma juice; (then) Indra will come to us very quickly." So they did. They squeezed the Soma juice. By repeating the verse, *d tra ratham* (8, 57, 1), they made him (Indra) turn (towards the Soma juice). By the mantra, *idam vaso sutam* (8, 2, 1), he became visible to the gods on account of the term (*suta*), i.e., squeezed (contained in it).<sup>13</sup> By the mantra, *indra nedīya ed ihi* (8, 53, 5),<sup>14</sup> they made him (Indra) come into the middle (of the sacrificial place).

He who has such a knowledge, gets his sacrifice performed in the presence of Indra, and becomes (consequently) successful by means of the sacrifice, having Indra (being honoured by his presence).

## 16.

(*Indra-Nihava Pragātha.*)

As Indra had killed Vṛitra, all deities thinking that he had not conquered him, left him. The Maruts alone, who are his own relations,<sup>15</sup> did not leave him. The "maruto svāpayah" (in the verse, *Indra*

<sup>12</sup> The Pitaras are worshipped on the Amāvasyā day (New Moon), and the Darśapūrnimaiṣī takes place on the *pratipada* (first day after the New Moon).—Sāy.

<sup>13</sup> These two first are called the *pratipeda* and *anuchāra* of the Marutvatiya Śastra, the beginning verse and the sequel.

<sup>14</sup> This mantra is called, *indra-nihaya pragātha*, i.e., pragātha for calling Indra near.

<sup>15</sup> Svāpi, which term occurs in the *Indra-Nihava Pragātha* (8, 58, 5), is explained by Sāy. सुष्टुप्तिकाकेऽपि वस्तमानः But this interpretation, which is founded on Vedantic ideas strange to the poets of the Vedic hymns, is certainly wrong; for, "being

*nediya*) are the vital airs. The vital airs did not leave him [184] (Indra). Thence this Pragātha, which contains the term *svāpi* (in the pada)  $\ddot{a} svāpe svāpibhir$ , is constantly repeated (at the midday libation of all Soma sacrifices). When, after this (Pragātha), a mantra addressed to Indra is repeated, then all this (is termed) *Marutvatiya* (Sastra). If this unchangeable Pragātha, containing the term *svāpi*, is repeated (then always the Marutvatiya Sastra is made).

## 17.

(*Brāhmaṇaspati Pragātha*. To what Stotras the Indra-Nihava and Brāhmaṇaspati Pragātha belong. The Dhāyyds.)

He repeats the Pragātha<sup>10</sup> addressed to Brāhmaṇaspati. Led by Brīhaspati as Purohita (spiritual guide), the gods conquered the celestial world, and were (also) victorious everywhere in this world. Thus the sacrificer who is led by Brīhaspati as his Purohita, conquers the celestial world, and is (also) victorious everywhere in this world.

These two Pragāthas,<sup>11</sup> not being accompanied by a chant, are recited with repetition<sup>12</sup> (of the last pada of each verse). They ask, "How is it that these two Pragāthas, which are not accompanied by a chant, are recited with repetition (of the last pada of each verse), the rule being that no Sastra verse can be recited with such a repetition, if it be not accompanied by a chant?" (The answer is) The Marutvatiya (Sastra) [185] is the recitation for the Pavamāna Stotra;<sup>13</sup> they perform this Stotra (in singing), with six verses in the Gāyatri, with six in the Brīhati, and with three

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in profound sleep," does not suit the sense of the passage at all. How could the Marutas assist Indra when they were in "profound sleep" (*susupti*)? In order to countenance his interpretation, Sāy. refers to the meaning "*prāṇa*," life, attributed to the word by the author of the Ait. Br. itself in this passage. The word is, however, to be traceable only to *su-āpi* or *sva-āpi*. That *āpi* means "friend, associate," follows from several passages of the Samhitā. See Boehtlingk and Roth's Samiskrit Dictionary, i., p. 660.

<sup>10</sup> A Pragātha comprises two *richas*, according to Āśv. Ār. S. 5, 14: तृचाः प्रतपदनुचरा द्वयाः प्रगाथाः i. e., the Pratipad (opening of the Marutvatiya Sastra) and its Anuchara (sequel) consist of three *richas*, the Pragāthas of two *richas*.

<sup>11</sup> The Indra-Nihava and Brāhmaṇaspatyah Pragātha.

<sup>12</sup> The two Pragātha verses are to be repeated, so as to form a triplet. This is achieved by repeating thrice the fourth pada of each verse, if it be in the Brīhati metre. In a similar way, the Sāma singers make of two verses three.

<sup>13</sup> The Pavamāna Stotra or the performance of the Sāma singers at the beginning of the midday libation, consists only of three verses in the Gāyatrī (*uchchā te jato*, Sāmaveda, 2, 22-24), of two in the Brīhati (*pundrah Soma*, S. V. 2, 25, 28) and three in the Triṭubh metre (*pra tu drava pari kośam*, S. V. 2, 27-29). The three Gāyatris are sung twice, thus six are obtained, and the two Brīhatis are twice repeated in such a manner as to produce each time three verses (by repeating thrice the last pada of each verse), which makes also six. Sāma prayoga.

in the Triṣṭubh metres. Thus, the Pavamāna (Stoma) of the midday libation comprises three metres, and is fifteen-fold.<sup>20</sup> They ask, " How becomes this Pavamāna Stoma celebrated (by a Sastra) ? " The two last verses of the Pratipad triplet (8, 57, 1-3, आत्री रथम्) [186] are in the Gāyatri metre (the first being Anuṣṭubh), and also the triplet which forms the sequel (of the Pratipad) is in the Gāyatri metre. Thus the Gāyatri verses (of the Pavamāna Stotra) become celebrated. By means of these two Pragāthas (the Indra-Nihava and Brāhmaṇaspati Pragātha, which are in the Brīhati metre) the Brīhati verses (of the Pavamāna Stotra) become celebrated.

The Sāma singers perform this chant with these verses in the Brīhati metre, by means of the Raurava and Yaudbhaja Sāmans (tunes<sup>21</sup>), repeating thrice (the last pada of each verse). This is the reason that the two Pragāthas, though they have no Stoma belonging to them, are recited with repeating thrice (the last pada of each verse). Thus the Stotra is in accordance with the Sastra.

Two Dhāyyás<sup>22</sup> are in the Triṣṭubh metre, and also the hymn<sup>23</sup> in which the Nivid is inserted. By these verses (in the Triṣṭubh metre), are the Triṣṭubhs of the Stotra celebrated. In this way, the Pavamāna

<sup>20</sup> For the explanation of this and similar terms, Sāyaṇa refers always to the Brāhmaṇas of the Sāmaveda. The explanatory phrase of the panchadasāṅkuta of the Sāmaveda theologians is constantly the following : पञ्चम्योऽहिंकरोति सः तिसुभिः स पृक्या स पृक्या । पञ्चम्योऽहिंकरोति स पृक्या । स तिसुभिः स पृक्या पञ्चम्योऽहिंकरोति स पृक्या स पृक्या स तिसुभिः These enigmatical words are utterly unintelligible without oral information, which I was happy enough to obtain. They refer to the number of verses obtained by repetition of the triplet which forms the text of a Sāman. The Sāman consists of two verses only : it is first to be made to consist of three, by repetition of some feet of the two principal verses, before it can be used as a chant at the Soma sacrifices. After a triplet of verses has been thus obtained, it is to be chanted in three turns, each turn containing in three subdivisions a certain number of repetitions. This number of repetitions is indicated by three rows of wooden sticks of the Udumbara tree, called knāś, each row comprising five (if the Stoma is the pañchadaśa, the fifteen-fold), which the three Sāma singers must arrange according to a certain order before they can chant the Sāman. Each row is called a purgāya. The several sticks in each row are placed in the following order : 1st row—3 in a straight, 1 across, 1 in a straight, line ; 2nd row—1 in a straight, 3 across, 1 in a straight, line ; 3rd row—1 in a straight, 1 across, 3 in a straight, line. As often as the sticks of one row are laid, the Sāma singer utters the sound kiṁ. This apparatus is regarded as quite essential for the successful chanting of the Sāman. See more on this subject in the notes to 8, 42.

<sup>21</sup> These are the names of the two peculiar tunes in which the verses, punīyah soma and dākhīna ādhār (Sāmaveda 8, 2, 25-26) are sung.

<sup>22</sup> See 3, 18 : the two first, agniś netā, and team Soma-kratubhiḥ are in the Triṣṭubh metre.

<sup>23</sup> The Nivid hymn is janīṣṭha ugra , see 3, 19; it is in the Triṣṭubh metre

Stoma, comprising three metres, being fifteen-fold, becomes celebrated for him who has such a knowledge.

## 18.

(*On the Origin of the Dhāyyās, their Nature and Meaning.*)

He recites the Dhāyyās. Prajāpati had (once) sucked up from these worlds everything he desired [187] by means of the Dhāyyās (from *dhe*, to suck). Thus the sacrificer who has such a knowledge sucks up from these worlds everything he desires. The nature of the Dhāyyās is, that the gods at a sacrifice, wherever they discovered a breach, covered it with a Dhāyyā; thence they are so called (from *dhā*, to put). The sacrifice of him, who has such a knowledge, becomes performed without any breach in it.

As to the Dhāyyās, we sew up with them (every rent in the) sacrifice, just as we sew up (a rent in) a cloth with a pin that it might become mended. A breach in the sacrifice of him who has such a knowledge becomes thus mended.

As to the Dhāyyās, they are the recitations for the Upasads.<sup>21</sup> The verse, *Agnir netā* (3, 20, 4), which is addressed to Agni, is the recitation for the first Upasad; the verse, *tvam Soma kratubhiḥ*, which is addressed to Soma (1, 91, 2), is the recitation for the second Upasad; the verse *pīrvanty apo* (1, 64, 6), which is addressed to Viṣṇu, is the recitation for the third Upasad. Whatever place one may conquer by means of the Soma sacrifice, he who, having such a knowledge, recites the Dhāyyās, conquers (it only) by the several Upasads.

About this last Dhāyyā, some say, the Hotar ought (instead of *pīrvanty apo*) to repeat *tān vo maho* (2, 34, 11), asserting, "we distinctly know that this verse is repeated (as the third Dhāyyā) among the Bharatas." But this advice is not to be cared for. Should the Hotar repeat that verse (*tān vo maho*), he would prevent the rain from coming, for Parjanya has power over the rain (but there is no allusion to him in that verse). But if he repeat the verse *pīrvanty apo*, where there is a pada referring to rain (the third *atyam na mihe*), and one referring to the Marutas [188] (the storms accompanying the rain, in the first pada), and the word *viniyanti*, "they carry off," which refers to Viṣṇu, whose characteristic feature is said to be *vichakrame*, i.e., he strode (thrice through the universe), which meaning is (also) implied in the term *vinayanti*, and (where is further in it) the word, *vājite*, "being laden with booty," referring to Indra (then the rain would come). This verse has four padas, and (as we have seen) refers to rain, the Marutas, Viṣṇu,

<sup>21</sup> See Alt. Br. I, 23-25.

and Indra, and, though (on account of these allusions just mentioned, and its being in the Jagati metre) properly belonging to the evening libation, it is repeated at the midday libation. Therefore the cattle of the Bharatas which are at their stables at evening (for being milked) repair at noon to a shed erected for giving all the cows shelter (against heat). That verse (*pinranty apo*) is in the Jagati metre; cattle are of the Jagati nature; the soul of the sacrificer is the midday. Thus the priest provides cattle for the sacrificer (when he recites this verse as a Dhāyyā at the midday libation).

## 19.

*(The Marutvatiya Pragātha. The Nivid hymn of the Marutvatiya Sastra. How the Hotar can injure the sacrificer by misplacing the Nivid.)*

He repeats the *Marutvatiya Pragātha* (*pra ra indrāya brīhate*, 8, 78, 3). The Marutas are cattle, cattle are the Pargātha (that is to say, the Pragātha is used) for obtaining cattle.

He repeats the hymn *janiṣṭhā ugrah* (10, 73). This hymn serves for producing the sacrificer. For, by means of it, the Hotar brings forth the sacrificer from the sacrifice as the womb of the gods. By this (hymn) victory is obtained; with it the sacrificer remains victor, without it he is defeated.

**[189]** This hymn was (seen) by (the Rishi) Gauriviti. Gauriviti, the son of Sakti, having come very near the celestial world, saw this hymn (*i.e.*, had it revealed); by means of it, he gained heaven. Thus the sacrificer gains by this (hymn) the celestial world.

Having repeated half the number of verses (of this hymn), he leaves out the other half, and inserts the Nivid <sup>22</sup> in the midst (of both

<sup>22</sup> This is not strictly in accordance with the rules laid down by Āśvalāyana, who in his Śākuta Sūtras, 5, 14: जनिष्ठा उप्रहस्ये क भूयसीः रास्वा महत्तीयां निविदं दध्यासु वैवमयुजासु

मात्यान्दिने *i.e.*, the Nivid Sūkta is, *janiṣṭhā ugra*. After having repeated one verse more than half the number of verses (the whole has eleven verses) of which it consists, he ought to insert the Nivid. That ought always to be done at the midday libation, where the number of verses of the Nivid Sūkta is uneven. The Sūkta *janiṣṭha ugra* consists of eleven verses. The number being uneven, the *Marutvatiya Nivid* is put in the hymn *janiṣṭha ugra* after the sixth verse, which concludes with धन्य. The text of this Nivid (see the Śāṅkhayāna Sūtras, 8, 16) is (according to Sapta Hāutra) as follows : गां॒३ सावो॒३ मिन्द्रो॑ मस्त्वान्त्सोमस्य पितृतु॑। मस्त्वोत्रो॑ मस्त्वृष्टः॑। मस्त्वान्त्सोमस्य पितृतु॑। मस्त्वृष्टः॑। मस्त्वान्त्सोमस्य पितृतु॑। य ई॒मेन॑ देवा॑ अन्वमदत्॑। असृयै॑ वृत्तत्यै॑। गंवरहस्ये॑ गविष्ठी॑। अचेतं॑ गुणा॑ पदा॑। परमस्यां॑ परावति॑। आर्द्ध॑ ब्रह्माणि॑ वर्धयन्॑। अनाधृष्टान्योजसा॑। कृष्ण॑ देवेभ्यो॑ दुवः॑। मस्त्वृष्टिः॑ सत्त्वि॑भिः॑ सह॑। इन्द्रो॑ मस्त्वा॑ इह॑ अवदिह॑ सोमस्य पितृतु॑। प्रेमां॑ देवो॑ देवहृतिमवतु॑ दद्या॑ विया॑। प्रेदं॑ वृष्ट॑ प्रेदं॑ चत्रम्॑। प्रेदं॑ सुन्वन्तं॑ यज्ञमानं॑ अवतु॑। चित्रशिक्षाभिरुषिभिः॑। अवद॑ ब्रह्माण्यावसागमत्॑।

*i.e.*, May Indra with the Marutas drink of the Soma. He has the praise of the Marutas; he has (with him) the assemblage of the Marutas. He is the friend of

parts). The Nivid is [190] the ascent to heaven ; it is the ladder for climbing up to heaven. (Therefore) he ought to recite it (stopping at regular intervals) as if he were climbing up (a height) by means of a ladder. Thus he can take along with him (up to the celestial world) that sacrificer to whom he is friendly. Now, he who desires heaven, avails himself of this opportunity of going thither.

Should the Hotar intend to do any harm (to the sacrificer) thinking, "may I slay the Viś through the Kṣatra," he need only repeat the Nivid in three different places of the hymn (in the commencement, middle, and end). For the Nivid is the *Kṣatram* (commanding power), and the hymn the *Viś* (prototype of the *Vaiśyas*) ; thus he slays the *Viś* of any one whom he wishes through his *Kṣatra*.<sup>\*\*</sup> Thus he slays the *Viś* through the *Kṣatram*.

Should he think, "may I slay the *Kṣatram* through the *Viś*," he need only thrice dissect the Nivid through the hymn (by repeating the hymn at the commencement, in the middle, and at the end of the Nivid). The Nivid is the *Kṣatram*, and the [191] hymn is *Viś*. He thus slays whosoever *Kṣatra* he wishes by means of the *Viś*.

Should he think, "I will cut off from the sacrificer the *Viś* (relation, subject, offspring) on both sides," he need only dissect (at the beginning and end) the Nivid by the call *samsavom*. Thus he cuts the sacrificer off from his *Viś* on both sides (from father and mother, as well as from his children). Thus he should do who has sinister designs towards the

the Marutas, he is their help. He slew the enemies, he released the waters (kept back by the demons of the air) by means of the strength of the Marutas. The gods following him rejoiced at the (defeat of the) Asuras, the conquest of *Vṛitṛa*, at the killing of *Sambara*, at the battle (for conquering cows). Him (Indra) when he was repeating the secret verses, in the highest region, in a remote place, made the sacred rites and hymns (*brahmāṇḍi*) grow (increase in strength) ; these (sacred rites) are through their power inviolable. He makes presents to the gods, he who is with the Marutas his friends. May Indra with the Marutas here hear (our prayer), and drink of the Soma. May the god come to his oblation offered to the gods with (our) thoughts being directed to the gods. May he protect this Brahma (spiritual power), may he protect this *Kṣatram* (worldly power), may he protect the sacrificer who prepares this (the Soma juice), (may he come) with his manifold helps. May he (Indra) hear the sacred hymns (*brahmāṇḍi*), may he come with (his) aid !

<sup>\*\*</sup> These sentences can be only understood when one bears in mind, that men of the higher caste are supposed to have a share in a certain prototype. *Kṣatra* represents the commanding power. A Brahman, deprived of his *Kṣatra*, loses all influence and becomes quite insignificant in worldly things ; if deprived of his *Viś*, he loses his means of subsistence. A *Kṣatriya* loses his power, if deprived of his *Kṣatram*, and his subjects, if deprived of his *Viś*.

sacrificer. But otherwise (in the manner first described) he should do to him who desires for heaven (if he be friendly to him).

He concludes with the verse, *vayah suparnā upasedur* (10, 73, 11), i.e., "the poets with good thoughts have approached Indra, begging like birds with beautiful wings ; uncover him who is enshrouded in darkness ; fill the eye (with light) ; release us who are bound (by darkness), as it were, with a rope (*nidhā*)."<sup>17</sup> When he repeats the words "uncover him," &c., then he should think that the darkness in which he is enshrouded, might go by means of his mind. Thus he rids himself of darkness. By repeating the words, "fill the eye," he should repeatedly rub both his eyes. He who has such a knowledge, keeps the use of his eyes up to his old age. In the words, "release us," &c., the word *nidhā* means rope. The meaning is, release us who are tied with a rope, as it were.

## 20.

(*Why the Marutas are Honoured with a separate Sastra.*)

Indra, when he was about to kill Vṛitra, said to all the gods, "Stand near me, help me." So they did. They rushed upon Vṛitra to kill him. He perceived they were rushing upon him for the purpose of [192] killing him. He thought, "I will frighten them." He breathed at them, upon which all the gods were flung away and took to flight ; only the Marutas did not leave him (Indra) ; they exhorted him by saying, "Strike, O Bhagavan ! kill (Vṛitra) ! show thy prowess !" This saw a Rishi, and recorded it in the verse *vṛitrasya tvā śvasathād* (8, 85, 7), i.e., "all the gods who were associated (with Indra) left him when flung away by the breathing of Vṛitra. If thou keepest friendship with the Marutas, thou wilt conquer in all these battles (with Vṛitra)."

He (Indra) perceived, "the Marutas are certainly my friends ; these (men) love me ! well, I shall give them a share in this (my own) celebration (Sastra)." He gave them a share in this celebration. Formerly both (Indra as well as the Marutas) had a place in the Niṣkevalya <sup>17</sup> Sastra. (But to reward their great services he granted them more, viz., a separate Marutvatiya Sastra, &c.). The share of the Marutas (in the midday libation) is, that the Adhvaryu takes the Marutvatiya Graha, and the Hotar repeats the Marutvatiya Pragātha, the Marutvatiya hymn, and the Marutvatiya Nivid. After having repeated the Marutvatiya Sastra, he recites the Marutvatiya Yajyā. Thus he satisfies the deities by giving them their shares. (The Marutvatiya Yajyā is) *ye tebhīhatye maghavān* (3, 47, 4), i.e., "drink Indra, the Soma juice, surrounded by thy host, the

<sup>17</sup> The second Sastra to be repeated by the Hotar at the midday libation.

Marutas who assisted thee, O Maghavan, in the battles with the huge serpent (Ahi)," &c. Wherever Indra remained victor in his various engagements, through their assistance, wherever he displayed his prowess, there (in the feast given in his honour) he announced them (the Marutas) as his associates, and made them share in the Soma juice along with him.

## [193] 21.

(*Indra wishes for Prajāpati's rank. Why Prajāpati is called Kāḥ. Indra's share in the Sacrifice.*)

Indra, after having slain Vṛitra and remained victor in various battles, said to Prajāpati, "I will have thy rank, that of the supreme deity; I will be great!" Prajāpati said, "Who am I" (*ko aham*)? Indra answered, "Just, what thou hast told (*i.e.*, *kāḥ*, who?)" Thence Prajāpati received the name *kāḥ*, who? Prajāpati is (the god) *kāḥ*, who? Indra is called *mahendra*, *i.e.*, the great Indra, because he had become great (greater than all the other gods).

He, after having become great, said to the gods, "Give me a distinguished reception!"<sup>22</sup> just as one here (in this world) who is (great) wishes for (honourable) distinction, and he who attains to an eminent position, is great. The gods said to him, "Tell it yourself what shall be yours (as a mark of distinction)." He answered, "This Mahendra Soma jar (Graha), among the libations that of the midday, among the Sastras the Niṣkevalya, among the metres the Trisṭubh, and among the Sāmans the Priṣṭha"<sup>23</sup> They thus gave him these marks of distinction. They give them also to him who has such a knowledge. [194] The gods said to him, "Thou hast chosen for thyself all; let some of these things (just mentioned) be our also." He said, "No, why should anything belong to you?" They answered, "Let it belong to us, Maghavan." He only looked at them (as if conniving).

<sup>22</sup> Of the words उद्धारं मे उद्धरत् Śāyāna gives the following explanation: यः पुस्तापूजा-विरोधो हिते संपादते सोऽयं सत्कार उद्धारस्तं सत्कारभागं मे मदयै उद्धरत् पृथक् कुस्तेति

<sup>23</sup> Priṣṭha is a combination of two Sāma triplets for singing. Here the principal chant of the Niṣkevalya Sastra, which is the centre of the whole Soma feast, is to be understood. At the Agniṣṭoma, this chant is the Rathantaram. The four Stotras at the midday libation, which follow the Pavamāna Stotra, are called Priṣṭha Stotras. For they are capable of entering into the combination, called Priṣṭha, by putting in the midst of them another Sāman. At the Agniṣṭoma, the actual Priṣṭha is, however, not required. The four Priṣṭha Stotras of the midday libation are, the Rathantaram, Vāmadevyam Naudhasam, and Kaleyam.

## 22.

(Story of Prásahā, the wife of Indra. On the Origin of the Dhāyyā verse of the Niṣkevalya Śastra. How a King can defeat a hostile army. All gods have a share in the Yājyā in the Virāṭ metre. On the Importance of the Virāṭ metre at this occasion.)

The gods said, "There is a beloved wife of Indra, of the Vāvāta<sup>10</sup> order, Prásahā by name. Let us inquire of her (what Indra's intention is)." So they did. They inquired of her (what Indra's intention was). She said to them, "I shall give you the answer to-morrow." For women ask their husbands; they do so during the night. On the morning the gods went to her (to inquire). She addressed the following (verses) to them : *yad vāvāna purutamam*<sup>11</sup> (10, 74, 6), i.e., what Indra, the slayer of Vṛitra, the con-[195] queror in many battles of old has gained, filling (the world) with his name (fame), by what he showed himself as master in conquering (prásahaspati), as a powerful (hero), that is what we beseech him to do (now); may he do it." Indra is the mighty husband of Prásahā.<sup>12</sup> (The last pada) "that is what we beseech him," &c., means, he will do what we have told him.<sup>13</sup>

Thus she (Prásahā) told them. The gods said, "Let her have a share here (in this Niṣkevalya Śastra) who has not yet obtained one in it (*na vā vidat*)."<sup>14</sup> So they did. They gave her (a share) in it; thence this verse, *yad vāvāna*, &c., forms part of the (Niṣkevalya) Śastra.<sup>15</sup>

The army (*senā*) is Indra's beloved wife, Vāvāta, Prásahā by name. Prajāpati is by the name of *kah* (who?) his father-in-law. If one wish

<sup>10</sup> The wives of a king are divided into three classes, the first is called *mahiśi*, the second *vāvāta*, the third or last *parivrikta*. Sāy. *Vāvāta* is in the Rigveda Saṁhitā, 8, 84, 14, a name of Indra's two horses. Sāyaṇa in his commentary on the passage, proposes two etymologies, from the root *vān* to obtain, and *vā* to go. The latter is the most probable.

<sup>11</sup> That part of the Saṁhitā where it occurs, not being printed yet, I put this verse here in full :—

यद्वावान् पुरुतमं पुरोपालाकृष्णेन्द्रो नामान्यप्राः ।  
अचेति प्रापहस्यति स्तविष्मान्यदीमुरमसि करत्वे करत्वः ॥

*करत्व* is taken by Sāyaṇa in both his commentaries on the Aitareya Brāhmaṇam, and the Rigveda Saṁhitā in the sense of a present tense *करोति*! But it is here conjunctive, which word alone gives a good sense. Besides, the present tense is never formed in this way.

<sup>12</sup> The author takes *prásahaspati* in the sense of husband of a wife, Prásahā, above-mentioned.

<sup>13</sup> I take here *akarati* in the sense of a future tense. Let, the Vedic conjunctive, has often this meaning. Sāy. takes it in the sense of *अकरोत्*.

<sup>14</sup> This is nothing but an attempt at an etymology of the name *vāvāta*. That it is perfectly childish, every one may see at a glance.

<sup>15</sup> This verse, frequently used at various sacrifices, is the so-called *Dhāyyī* of the Niṣkevalya Śastra at the midday libation.

that his army might be victorious, then he should go beyond the battle line (occupied by his own army), cut a stalk of grass at the top and end, and throw it against the other (hostile) army by the words, *prâsahe kâs tu pâsyati ?* i.e., " O Prâsahâ, who sees thee ? " If one who has such a knowledge cuts a stalk of grass at the top and end, and throws (the parts cut) against the other (hostile) army, saying *prâsahe kâs tu pâsyati ?* it becomes split and dissolved, just as a daughter-in-law becomes abashed and faints, when seeing her father-in-law (for the first time).

**[196]** Indra said to them (the gods), " You also shall have (a share) in this (Sastra)." The gods, said, " Let it be the Yâjyâ verse," in the Virât metre of the Nişkevalya Sastra." The Virât has thirty-three syllables. There are thirty-three gods, viz., eight Vasus, eleven Rudras, twelve Âdityas, (one) Prajâpati, and (one) Vasaṭkâra. He (thus) makes the deities participate in the syllables ; and according to the order of the syllables they drink, and become thus satisfied by (this) divine dish.

Should the Hotar wish to deprive the sacrificer of his house and estate, he ought to use for his Yâjyâ along with the Vasaṭkâra a verse which is not in the Virât metre, but in the Gâyatri or Triṣṭubh, or any other metre (save the Virât); thus he deprives him of his house and estate.

Should he wish to procure a house and estate for the sacrificer, he ought to repeat his Yâjyâ in the Virât metre : *piba somam indra mandatu*, (7, 22, 1). By this verse, he procures for the sacrificer a house and estate.

### 23.

(*On the Close Relationship between Sâman and Rik. Why the Sâma Singers require three richas. The five-fold division of both. Both are contained in the Virât. The five parts of the Nişkevalya Sastra.*)

First there existed the Rik and the Sâman (separate from one another); sâ was the Rik, and the name *amah* was the Sâman. Sâ, which was Rik, said to the Sâman, " Let us copulate for begetting children." The Sâman answered, " No ; for my greatness exceeds (yours)." (Thereupon) the Rik became two ; both spoke (to the Sâman to the same effect); but **[ 197 ]** it did not comply with their request. The Rik became three (divided into three) ; all three spoke (to the Sâman to the same effect). Thus the Sâman joined the three Richas. Thence the Sâma singers use for their chant three Richas," (that is) they perform their work of chanting

" This is *piba somam indra* (7, 221).

" The Sâman, to which the Nişkevalya Sastra of the Hotar refers, is the Rathau taram. It consists only of two richas (verses), viz., *abhi tu Śûra* and *na tuśay* (Sâmaveda Samh. 2, 30, 31), but by the repetition of certain parts of these two verses, three are produced. See about this process, called *punarriddhyam*, above.

with three Richas. (This is so also in worldly affairs.) For one man has many wives (represented by the Richas), but one wife has not many husbands at the same time. From *sā* and *amā* having joined, *sāma* was produced. Thence it is called *sāman*.<sup>23</sup> He who has such a knowledge becomes *sāman*, i.e., equal, equitous. He who exists and attains to the highest rank, is a *sāman*, whilst they use the word *asāmaya*, i.e., inequitous, partial, as a term of reproach.

Both, the Rik as well as the Sāman, were prepared (for sacrificial use) by dividing either into five [ 198 ] separate parts: (1) *dhāva* (the call *sōmāvocī* at the commencement of the Sastras, and *hīmkāra* (the sound *hum*, commencing every Sāman); (2) the *prastīva* (prelude, first part of the text of the Sāman) and the first *rich* out of the three, required for the Sāman of the Niṣkevalya Sastras; (3) the *udgītha* (principal part of the Sāman), and the second *rich*; (4) the *pratihāra* (response of the Sāman), and the last *rich* (out of the three); (5) *nidhanam* (the finale of the Sāman) and the call *vāṇī* (at the end of the Yajyā verses).<sup>24</sup> Thence they say, the sacrifice is

"The same etymology is given in the Chhāndogya Upaniṣad, 3, 6, 1-6, p. 58 in the Calcutta edition of the Bibliotheca Indica): इयमेव सा अग्निरमस्तुत्याम् i.e., the earth is *sa*, and fire *ama*, whence comes Sāma. The author of this Upaniṣad also supposes that the Sāma rests on the Rik, the latter being compared to the earth, the first to the fire burning on her. This etymology is wholly untenable from a philological point of view. The crude form is not *sāma*, but *sāman*; thence the derivation of the second part of the word from *ama* (a noun ending in *a*, not *an*) falls to the ground. The first part *sa* is regarded as the feminine of the demonstrative pronoun, and said to mean Rik, for Rik is a feminine. But such monstrous formations of words are utterly strange to the Sanskrit language and sanctioned by no rules of the grammarians. In all probability we have to trace the word *sāman* to the root *sa*, "to bind," whence the word *avasāna*, i.e., pause, is derived. It thus means "what is bound, strong together," referring to the peculiar way of chanting the Sāmans. All sounds and syllables of one of the parts of a Sāman are so chanted, that they appear to be strung together, and to form only one long sound.

"Many Sāmans are divided into four or five parts. See the note to 2, 22. If five parts are mentioned, then either the *hīmkāra*, which precedes the *prastīva*, is counted as a separate part, or the *pratihāra* part divided into two, *pratihāra* and *upadrava*, the latter generally only comprising a few syllables.

In order to better illustrate the division of Sāmans into five parts, I give here the Rathantaram, according to these divisions:

- First *rich*—(1), *prastīva* :—हृष्टं ॥ आभि त्वा शूर नेत्रुमो च ॥
- (2) *udgītha* : ओमादृग्धा इव धेनव ईशानमस्य जगतः सुवा ईशाम् ॥
- (3) *pratihāra* : आईशानमा इदा ।
- (4) *upadrava* : सुस्थूपा ओवा हा दवा ।
- (5) *nidhanam* : अस ।

Second *rich*—(1) *prastīva* : इयोवा ।

[199] five-fold (is a pentad). Animals are five-fold (consist of five parts, four feet and a mouth).

(Both, the Rik and the Sāman, either of which is divided into five parts, are contained in the Virāt, which consists of ten syllables).<sup>40</sup> Thence they say, the sacrifice is put in the Virāt, which consists of ten parts.

(The whole Niṣkevalya Śastra also consists of five parts, analogous to the five parts of the Sāman and the Rik at this Śastra.) The stotriya is the soul ; the anurūpa is offspring, the dhāyya is the wife, animals are the pragātha, the sūktam is the house.<sup>41</sup>

He who has such a knowledge, lives in his premises in this world, and in the other, with children and cattle.

#### 24.

(*The Stotriya, Anurūpa, Dhāyya, Sāma-Pragātha and Nivid Sūkta of the Niṣkevalya Śastra.*)

He repeats the Stotriya. He recites it with a half loud voice. By doing so, he makes his own soul (the Stotriya representing the soul).

(2) udgītha : ओनामिंद्र सुस्थयो न त्वा या ॥ अन्वेदिवियो न पायिंवा :

(3) pratihāra : न जातो न जाता ।

(4) upadrava : नाहृष्यता ओवा हा उवा ।

(5) nīdhanam अस् ॥

Third rich : (1) prastāva नजोवा ।

(2) udgītha : ओतो न जनिष्यते अश्वायंतो मधवचिंद्रवाजिनः ॥

(3) pratihāra : गम्यतस्त्वाहा ।

(4) upadrava : वामाहाओवा हा उवा ।

(5) nīdhanam : अस् Agniṣṭoma Sām Prayaga.

From this specimen the reader will easily learn in what way they make of two richas three, and how they divide each into five parts. The prastāva is chanted by the Prastotar, the udgītha by the Udgītar (the chief of the Sāma singers), the pratihāra by the pratihartar, the upadrava by the Udgītar, and the nīdhanam by all three.

<sup>40</sup> This statement is not very accurate. In other passages it is said, that it consists of thirty-three syllables, see 3, 22. The metre is divided into three padas, each consisting of nine, ten, or eleven syllables.

<sup>41</sup> Here are the five parts of the Niṣkevalya Śastra severally enumerated. The stotriya are the two verses of which the Rathantara consists, but so repeated by the Hotar as to make three of them, just as the Sāma singers do. The substantive to be supplied to stotriya is pragātha, i.e., that pragātha, which contains the same text as the stotram or performance of the Sāma singers. The anurūpa pragātha, follows the form of the Stotriya ; it consists of two verses which are made three. It must have the same commencing words as the Stotriya. The anurūpa is : abhi τοιं pūrvapitaye (8, 3, 7-8). The Dhāyya is already mentioned (3, 22). The Sāma pragātha is : pībā sutasya (8, 3, 12). The sūkta or hymn is mentioned in the following (24) paragraph.

He repeats the Anurûpa. The Anurûpa is offspring. It is to be repeated with a very loud voice. [200] By doing so, he makes his children more happy than he himself is (for the Stotriya representing his own self, was repeated by him with a half loud voice only.)

He repeats the Dhâyyâ. The Dhâyyâ is the wife. It is to be repeated with a very low voice. When he who has such a knowledge repeats the Dhâyyâ with a very low voice, then his wife does not quarrel with him in his house.

He repeats the (Sâma) Pragâtha. It is to be repeated with the proper modulation of the voice (i.e., with the pronunciation of the four accents).<sup>\*\*</sup> The accents are the animals, the Pragâtha are the animals. (This is done) for obtaining cattle.

He repeats the Sûkta<sup>\*\*</sup> (hymn) : *indrasya mi viryâyi* [ 201 ] (1, 32). This is the hymn liked by Indra, belonging to the Niṣkevalya Śastra, and (seen) by Hiranyastûpa. By means of this hymn, Hiranyastûpa, the son of Angiras, obtained the favour of Indra (and) gained the highest world. He who has such a knowledge, obtains the favour of Indra (and) gains the highest world. The hymn is the house as a firm footing. Thence it is to be repeated with the greatest slowness. (For a firm footing as a resting place is required for every one.) If, for instance, one happens to have cattle grazing in a distant quarter, he wishes to bring them (in the evening) under a shelter. The stables are the firm footing (the place where to put up) for cattle. That is the reason

<sup>\*\*</sup> The mantras which form part of the Śastras are nearly throughout monotonously (*ekârûtyâ*) repeated. Only in the recital of the Sâma pragâtha an exception takes place. It is to be repeated with all the four accents : *anuddita*, *anudâtata*, *udâtta*, and *svarita*, just as is always done when the Rigveda is repeated in the temple, or in private houses, without any religious ceremony being performed.

" In this hymn, the Nivid of the Niṣkevalya Śastra is to be inserted after its eighth verse. The Nivid is as follows :

इन्द्रो देवः सोम पितुः । एकजाना॑ वोरतमः । भूरिदाना॑ तवस्तमः । हर्ये॑ः स्थाता॑ । पृथ्वे॑ः प्रेता॑ ।  
वद्धस्य मत्ता॑ । पुरा॑ भेता॑ । पुरा॑ दम्मा॑ । अपा॑ सष्टा॑ । अपा॑ नेता॑ । सत्वना॑ नेता॑ । निब्जिदूरेष्वाः॑ । उपमाति-  
कृहृसनावान्॑ । इहोरां देवो बभूवान्॑ । इन्द्रो देव इह अवदिह सोमस्य पितुः॑ । प्रेमो॑ देवो देवहृतिमवतु  
देव्या॑ विद्या॑ । प्रेद॑० (the conclusion being the same as in the Marutyutiya Nivid, see page 180) i.e., May the god Indra drink of the Soma juice, he who is the strongest among those who are born only once ; he who is the mightiest among those who are rich ; he who is the master of the two yellow horses, he the lover of Priṇî, he the bearer of the thunderbolt, who cleaves the castles, who destroys the castles, who makes flow the water, who carries the waters, who carries the spoil from his enemies, who kills, who is far-famed, who appears in different forms *upamitikrit*, lit., making similes), who is busy, he who has been here a willing god (to listen to our prayers). May the god Indra hear, &c. *Sapta hâtrâ*. Instead of भूरिदाना॑, the Sâṅkhayana Nûtras, 7, 17, read भूरिजाना॑; which is less correct, and appears to be a mistake.

that this hymn, which represents a firm footing, or shelter for cattle, which was represented by the Pragâtha, is to be repeated very slowly, so as to represent a firm footing.

### THIRD CHAPTER.

(*The Abstraction of Soma. Origin of the Three Libations. Evening Libation. The Vaisvadeva and Agnimârûta Śastras.*)

#### 25.

(*Story of the Metres which were despatched by the Gods to fetch the Soma from heaven. Jagati and Triṣṭubh unsuccessful. Origin of Dikṣā, Tapas, and Dakṣinā.*)

The king Soma lived (once) in the other world (in heaven). The Gods and Rishis deliberated : how might the king Soma (be induced) to come to us ? They said, " Ye metres must bring back to us this king Soma." They consented. They transformed themselves into birds. That they transformed themselves into birds (*suparna*), and flew up, is called [202] by the knowers of stories *sauparṇam* (i.e., this very story is called so). The metres went to fetch the king Soma. They consisted (at that time) of four syllables only ; for (at that time) there were only such metres as consisted of four syllables. The Jagati, with her four syllables, flew first up. In flying up, she became tired, after having completed only half the way. She lost three syllables, and being reduced to one syllable, she took (from heaven) with her (only) the *Dikṣā* and *Tapas*,<sup>1</sup> and flew back (to the earth). He who has cattle is possessed of *Dikṣā* and possessed of *Tapas*. For cattle belong to Jagati. Jagati took them.

Then the Triṣṭubh flew up. After having completed more than half the way, she became fatigued, and throwing off one syllable, became reduced to three syllables, and taking (with her) the *Dakṣinā*, flew back (to the earth). Thence the *Dakṣinā* gifts (sacrificial rewards) are carried away (by the priests) at the midday libation (which is) the place of the Triṣṭubh ; for Triṣṭubh alone had taken them<sup>2</sup> (the *Dakṣinā* gifts.)

#### 26.

(*Gâyatri successful; Wounded when Robbing the Soma. What became of her nail cut off, &c.*)

The gods said to the Gâyatri, " Fetch thou the king Soma." She consented, but said, " During the whole of my journey (up to the celestial

<sup>1</sup> These gifts are to be bestowed upon the sacrificer at the *Dikṣaṇiyâ* iṣṭi. See 1, 1-5.

<sup>2</sup> The words त्रिष्टुवभिता are to be parsed as follows: त्रिष्टुव् । भि । ता

world), you must repeat the formula for wishing a safe passage for me." The gods consented. She flew up. The gods [203] repeated throughout her passage the formula for wishing a safe passage, viz., *pra chā chā*, go, and come back, and come back. For the words, *pra chā chā*,<sup>3</sup> signify, that the whole journey will be made in safety. He who has a friend (who sets out on a journey) ought to repeat this formula; he then makes his passage in safety, and returns in safety.

The Gāyatrī, when flying up, frightened the guardians of Soma, and seized him with her feet and bill, and (along with him) she also seized the syllables which the two other metres (Jagati and Triṣṭubh) had lost. Kṛiṣṇa, (one of) the guardians<sup>4</sup> of the Soma, discharged an arrow after her, which cut off the nail of her left leg. This became a porcupine.

(The porcupine, having thus sprung from the nail which was cut off), the Vāśa (a kind of goat) sprang from the marrow (*vāśa*) which dripped from the nail (cut off). Thence this goat is a (suitable) offering. The shaft of the arrow with the point (discharged by Kṛiṣṇa) became a serpent which does not bite (*dundubha* by name). From the vehemence with which the arrow was discharged, the snake *svaja* was produced; from the feathers, the shaking branches which hang down (the airy roots of the Aśvattha); from the sinews (with which the feathers were fastened on the shaft) the worms called *gandūpada*, from the fulmination (of the steel) the serpent *andhdhi*. Into such objects was the arrow (of Kṛiṣṇa) transformed.

### 27.

[204] (*Origin of the Three Libations. They all are of equal strength.*)

What Gāyatri had seized with her right foot, that became the morning libation; she made it her own place. Thence they think the morning libation to be the most auspicious (of all). He who has such a knowledge, becomes the first and most prominent (among his people) and attains to the leadership.

What she had seized with her left foot, became the midday libation. This (portion) slipped down, and after having slipped down, did not attain to the same (strength) as the first libation (held with the right foot). The gods got aware of it, and wished (that this portion should not be lost). They put (therefore) in it, of the metres, the Triṣṭubh, and of the deities.

<sup>3</sup> This formula is used for wishing to a friend who is setting out on a journey a safe passage and return in safety.

\* Śāyaṇa here quotes an Adhvaryu mantra containing the names of the guardians of the Soma, among whom one is Kṛiṣṇa; सानभ्राजांधरे चंभारे हस्त सुहस्त कृशाने पते वः सोमक्षयशा-स्तान् रक्ष्यम् मा वो दमन, See Vājasaneyī Samhitā, 4, 27, with Mahidhara's commentary on it (p. 117 in Weber's edition).

Indra. Therefore it (the midday libation) became endowed with the same strength as the first libation. He who has such a knowledge, prospers through both the libations which are of equal strength, and of the same quality.

What Gāyatri had seized with her bill, became the evening libation. When flying down, she sucked in the juice of this (portion of Soma, held in her bill), and after its juice had gone, it did not equal (in strength) the two first libations. The gods got aware of that and wished (that the juice of this portion should be kept). They discovered it (the remedy) in cattle. That is the reason that the priests pour sour milk (in the Soma at the evening libation), and bring oblations of melted butter and of flesh (things coming from the cattle). In this way, the evening libation obtained equal strength with the two first libations.

He who has such a knowledge, prospers through all the libations which are of equal strength and of the same quality.

### [205] 28.

(*How Trīṣṭubh and Gāyatri obtained their proper number of syllables.*)

The two other metres said to the Gāyatri, "That which thou hast obtained of us, *viz.*, our syllables, should be restored to us." The Gāyatri answered, "No." (They said) "As far as the right of possession is concerned, they (those syllables) are ours." They went to ask the gods. The gods said, "As far as the right of possession is concerned, they are yours." Thence it comes, that even here (in affairs of daily life), people say when they quarrel, "as far as the right of possession is concerned, this is ours."

Hence the Gāyatri became possessed of eight syllables (for she did not return the four which she had taken from the others), the Trīṣṭubh had three, and the Jagati only one syllable.

The Gāyatri lifted the morning libation up (to the gods); but the Trīṣṭubh was unable to lift up the midday libation. The Gāyatri said to her, "I will go up (with the midday libation); let me have a share in it. The Trīṣṭubh consented, and said, "Put upon me (who consists of three syllables), these eight syllables." The Gāyatri consented, and put upon her (eight syllables). That is the reason that at the midday libation the two last verses of the triplet at the beginning of the Marutvatiya Sastra (the first verse being in the Anuṣṭubh metre), and its sequel

\* This remark here is only made to illustrate a phrase which seems to have been very common in the Vedic Saṃskrit : अथवित्तं नः

(the *anuchara* triplet) belong to the Gāyatri. After having obtained thus eleven syllables, she lifted the midday libation up (to heaven).

The Jagati which had only one syllable, was unable to lift the third libation (up). The Gāyatri said [206] to her, "I will also go up (with thee); let me have a share in this (libation)." The Jagati consented (and said), "Put upon me those eleven syllables (of the Gāyatri and Triṣṭubh joined). She consented and put (those eleven syllables) upon the Jagati. That is the reason, that, at the evening libation, the two latter verses of the triplet with which the Vaiśvadeva Sastra commences (*pratipad*), and its sequel (*anuchara*) belong to the Gāyatri. Jagati, after having obtained twelve syllables, was able to lift the evening libation up (to heaven). Thence it comes that the Gāyatri obtained eight, the Triṣṭubh eleven, and the Jagati twelve syllables.

He who has such a knowledge, prospers through all metres which are of equal strength and of the same quality. What was one, that became three-fold.\* Thence they say, only he who has this knowledge, that what was one, became three-fold, should receive presents.

### 29.

*(Why the Ādityas and Savitar have a share in the evening libation. On Vāyu's and Dyutvāprihīvi's share in it.)*

The gods said to the Ādityas, "Let us lift up this (the evening) libation through you." They consented. Thence the evening libation commences with the Ādityas.\* At the commencement of it there is (the [207] libation from) the Āditya graha. Its Yajñā mantra is, *ādityāśo aditir madayantām* (7, 51, 2), which contains the term *mad*, "to be drunk," which is complete in form (equal to the occasion). For the characteristic feature of the evening libation is, "to be drunk." He does not repeat the *Anuvaṣṭkāra*,\* nor does he taste the Soma (as is usual, after the libation has been poured into the fire); for the *Anuvaṣṭkāra* is the completion, and the tasting (of the offering by the priests) is also the completion (of the ceremony). The Ādityas are the vital airs. (When the Hotar, therefore, does not repeat the *Anuvaṣṭkāra*,

\* This remark refers to the fact that the Gāyatri, which consisted originally only of eight syllables, consists of three times eight, i.e., twenty-four.

\* The very commencement of the evening libation is the pouring of Soma juice from the so-called Āditya graha (a wooden jar). Then follows the chanting of the *Arbhāgam*; then the offering of an animal, and that of Purodāsa to the manes, after which a libation is poured from the Sāvitri graha, and the Vaiśvadeva Sastra repeated. (Āśv. Sr. 8, 5, 17.)

\* See page 133.

nor taste the Aditya libation, (he thinks), I will certainly put no end<sup>10</sup> to the life (of the sacrificer).

The Adityas said to Savitar, "let us lift up this (the evening) libation through thee." He consented. Thence the beginning (*pratipad* of the Vaiśvadeva Śastra at the evening libation) is made with a triplet of verses addressed to Savitar.<sup>11</sup> To the Vaiśvadeva Śastra belongs the Savitri graha. Before<sup>12</sup> the commencement (of this Śastra) he repeats the Yājyā for the libation (from the Savitri graha), *damāñā devāḥ savitā vareṇyam* (Āśv. Sr. S. 5, 18). This verse<sup>13</sup> contains [208] the term *mad* "to be drunk" which is complete in form. The term *mad* "to be druu" is a characteristic of the evening libation. He does not repeat the Anuvaṣṭakāra, nor does he taste (from the Soma juice in the Savitri graha). For the Anuvaṣṭakāra is completion, the tasting (of the Soma by the priest) is completion. Savitar is the life. (He should do neither, thinking) I will certainly put no end to the life (of the sacrificer). Savitar drinks largely from both the morning and evening libations. For there is the term *piba*, "drink," at the commencement<sup>14</sup> of the Nivid addressed to Savitar at the

<sup>10</sup> The negation is here expressed by *net*, i.e., *na it*, the same word, which is almost exclusively used in the Zend-Avesta, in the form *noit*, for expressing the simple negative.

<sup>11</sup> The Pratipad, or beginning triplet of verses of the Vaiśvadeva Śastra is : *tat savitūr vriyāmake* (5, 82, 1-3).

<sup>12</sup> The Yājyā is to be repeated before the Vaiśvadeva Śastra is repeated.

<sup>13</sup> It is also, with some deviations, found in the Atharvaveda Saṁhitā (7, 14, 4). According to the Āśv. Sūtras, it runs as follows :

वसूना देवः सविता वरेण्यो दधद्रला दृष्टिरुद्धयो आयुनि । पिवात्सोमं ममदनेनमिष्यः परिज्ञा चिद्रमते अस्य धर्मणि ॥ The deviations of the text in the Atharvaveda consist in the following : instead of रला : रक्त ; for दृष्टिरुद्धयः दृष्टिरुद्धयः ; for ममदनेनमिष्यः it has ममदनेनमिष्टे ; instead of रमते, it has क्रमते. It is evident that the readings of the Atharvaveda are corrupt ; for it will be impossible to make out the sense of the mantra from its text presented in the Atharvaveda : but it may be done from that one given in the Āśvalāyana Sūtras. I translate it as follows : "The divine house-father Savitar, who is chosen (as tutelary deity by men), has provided people (*āyu*) with precious gifts to make offerings to Dakṣa (one of the Adityas) and the manes. May he drink the Soma ! May the (Soma) offerings inebriate him, when on his wanderings, he pleases to delight in his (the Soma's) quality !"

<sup>14</sup> In the words, *savitūr devāḥ somasya pibaty*. The hymn, in which the Nivid for Savitar is inserted, is, *abhiud devāḥ savita* (4, 54). The whole Nivid is as follows :

सविता देवः सोमस्य पिवतु । हिरण्यपाणिः सुजिहवः । सुवाहृः स्वंगुरिः । विरहन्सत्यसवनः । यः प्रासुदवद्वसुचितो । उभे जीवी सबोमनि । श्रेष्ठं सावित्रमासुवं । दोग्नीं भेनुं । वोलहारमनदवाहं । आयुः ससि । पुरंचिं योपायो । जिल्लुः रथेण्टा । समेयं युवाने । परामीवां साविपत्परायशरांसे । सविता देव इह अवदिह सोमस्य मतस्त् । प्रेमा देवो । (The conclusion is just as in the other Nivids). Septa Hāntra. In the Sāṅkhay. Sr. Sūtras (8, 18), there are, before परामी, the words :

[209] evening libation), and at the end<sup>14</sup> the term *mād*, "to be drunk." Thus he makes Savitar share in both the morning and evening libations.

At the morning and evening libations, verses addressed to Vāyu are repeated, many at the morning, one only<sup>15</sup> at the evening, libation. That is done because the vital airs (represented by Vāyu, the wind) in the upper parts (represented by the morning libation) of the human body are more numerous than those in the lower parts (represented by the evening libation).

He repeats a hymn addressed to Heaven and Earth.<sup>16</sup> For Heaven and Earth are stand-points. [210] Earth is the stand-point here, and Heaven is the stand-point there (in the other world). By thus repeating a hymn addressed to Heaven and Earth, the Hotar establishes the sacrificer in both places (in earth and heaven).

### 30.

(*Story of the Ribhus. On their Share in the Evening Libation.*)

He repeats the Ribhu hymn<sup>17</sup> (*takṣan ratham*, 1, 111).<sup>18</sup> The (beings

**सविता देवः :** I translate it as follows : May the god Savitar drink of the Soma juice he with his golden hands and his good tongue, with his fine arms and fine fingers, he who produces thrice a day the real objects (i.e., the external world is visible in the morning, at noon, and in the evening), he who produced the two treasures of wealth, the two loving sisters (night and dawn), the best things that are created, the milking cow, the ox-drawing cart, the swift septad (of horses for drawing the carriage of the sun-god), the female (called) purṇḍhi, i.e., meditation, the victorious warrior, the youth in the assemblage (of men), &c.

<sup>14</sup> In the words, *savītā devāḥ* *ihā śrāvad* *ihā somasya matsat*.

<sup>15</sup> This remark refers to the last words which are appended to the Nivid hymn for Savitar, viz., *nīyedbhīr vāyavikā*. The whole appendage, which is to be found in the Āśv. Sr. S. 5, 18, and in Sapta Rātra is : एक्या च दशभिंश स्वभूते । द्वाष्पामिष्टे विंशत्याचोऽ॒ तिस्तुभिंश वहसे ग्रिंशताच । नियुद्रिवायविह ता मुंचोऽ॒, i.e., Vāyu, come hither with (thy) steeds, unloosen them, (come) with eleven for thy own sake, with twenty-two for (making) the sacrifice om ! with thirty-three for carrying (the sacrifice).

<sup>16</sup> This is *pradyāvā yajñādī* (1, 159). The Nivid to be inserted before the last verse of the Dyāvāprithivī hymn is :

यावाग्निवी सोमस्य मत्सरां । पिता च माता च पुत्ररच प्रजनने च । धेनुश्च जप्तमरच । धन्या च विषगां च । सुरेतारच सुदूषा च । शंभूच मयोभूरच । ऊर्जस्ती च । पयस्वतीच रेतोधारच रेतो-भिरच । यावा गृथिवी हह भूतामिह सोमस्य मत्सरां । प्रेमा देवी देवहृतिमवतां देव्या विया । प्रेदं ब्रह्म प्रेदं चत्रं । प्रेदं सुन्वन्तं यज्ञानमवतां । चित्रे चित्रामिरूपिभिः । भूतां व्रह्मण्यावसागरां ॥ May Heaven and Earth enjoy the Soma which are the father and mother, the son and generation, the cow and the bull, the grain and the wood, the well-provided with seed, and the well-provided with milk, the happy and the beneficial, the juicy and milky, the giver of seed, and (holder) of seed. May both Heaven and Earth here hear (me)! May they here enjoy the Soma, &c.

<sup>17</sup> The Nivid inserted before the last verse of the Ribhu hymn is :

ऋग्मवो देवाः सोमस्य मत्सरः । विद्वी स्वप्सः । कर्मण्य भूहस्ताः । धन्या धनिद्वाः । यावा

called) Ribhus among the gods, had, by means of austerities, obtained the right to a share in the Soma beverage. They (the gods) wished to make room for them in the recitations at the morning libation; but Agni with the Vasus (to whom this libation belongs), turned them out of the morning libation. They (the gods) then wished to make room for them in the recitations at the midday libation; but Indra with the Rudras (to whom this libation belongs), turned them out of this libation. They then wished to make room for them in the [211] recitations at the evening libation; but the Viśve Devāḥ (to whom it belongs), tried to turn them out of it, saying, "They shall not drink here; they shall not." Prajāpati then said to Savitar, "These are thy pupils; thou alone (among the Viśve Devāḥ), therefore, shalt drink with them." He consented, and said (to Prajāpati), "Drink thou also, standing on both sides of the Ribhus." Prajāpati drank standing on both sides of them. (That is the reason that) these two Dhāyyās (required for the Vaiśvadeva Śastra) which do not contain the name of any particular deity, and belong to Prajāpati, are repeated, one before the other, after the Ribhu hymn. (They are) *surūpakṛitnum ātaye* (1, 4, 1) and *ayam venāś chodayat* (10, 123, 1).<sup>15</sup> Prajāpati thus drinks on both their sides. Thus it comes that a chief (*śreshṭhi*) favours with a draught from his goblet whom he likes.

The gods, however, abhorred them (the Ribhus), on account of their human<sup>16</sup> smell. (Therefore) they placed two (other) Dhāyyās between the Ribhus and themselves. (These are) *yebhyo mātā madhumat* (10, 63 3), and *eved pitre viśva deśāya* (4, 50, 6).<sup>17</sup>

शमिष्वा: । शच्या शचिष्वा: । ये धेतुं विष्वनुवं विष्वरूपामतवन् । अतवं धेतुमधिष्वर्णी । अयुंगत हीरी अयद्वानुप । अतुधनस्त्वं कनीनो अदंतः । संकरसे स्त्रपसो यज्ञियं मागमायन् । जहमबो देवा इह अवैभिर्सामस्य मातवन् । प्रेमां देवा देवहृषिमवतु ॥ May the divine Ribhus enjoy the Soma, who are busy and clever, who are skilful with their hands, who are very rich, who are full of bliss, full of strength, who cut the cow which moves everywhere, and has all forms (i.e., the earth), who cut the cow (that) she became of all forms, who yoked the two yellow horses (of Indra) who went to the gods, who when eating got aware of the girls, who entered by their skill upon their share in the sacrifice in the year (at the sacrificial session lasting for one year); may the divine Ribhus hear (us) here and enjoy the Soma, &c.

<sup>15</sup> This whole story is invented for explaining the position assigned to certain verses and hymns in the Vaiśvadeva Śastra. After the hymn addressed to Savitar, abhūd devāḥ savitā (4, 54), there follows the verse *surūpakṛitnum*, which is called a Dhāyyā; then comes the hymn addressed to the Ribhus, *takṣaṇ rathau*, and then the verse *ayam venāś*, which is also a Dhāyyā. See Āśv. Śr. S. 5, 8.

<sup>16</sup> They are said to have been men, and raised themselves to an equal rank with the gods by means of sacrifice and austerities.

<sup>17</sup> These two verses immediately follow: *ayam venāś chodayat*. Āśv. Śr. S. 5, 18.

## [212] 31.

(The Nivid hymn for the Viśve Devāḥ. On the Dhāyyās of the Vaiśvadeva Śastra. To what deities it belongs. On the concluding verse of this Śastra).

He repeats the Vaiśvadeva hymn.<sup>21</sup> The Vaiśvadeva Śastra shows the relationship of subjects (to their king). Just as people represent the interior part [213] (of a kingdom), so do also the hymns (represent the interior, the kernel, of the Śastra). The Dhāyyās, then, are like what is in the desert (beasts, &c.) That is the reason why the Hotar must repeat before and after every Dhāyyā the call *samsācom* (for every Dhāyyā is

<sup>21</sup> This is *ā no bhad ah krotavo* (1, 80). The Nivid inserted before the last verse of this Viśvedevāḥ hymn is :

विश्वे देवाः सोमस्य मत्सन् । विश्वे वैश्वानराः । विश्वे हि विश्वमहसः । महिमहान्तः ।  
तक्षालानेमतिथीवानः । आस्काः पचतवाहसः । वातालामानो अभिहूताः । ये चाच गृषिकौच  
तस्युः । अपश्च स्वश्च । व्रद्ध च वृद्धं च । बहिंश्च वेदि'च । यजुंचोहर्चांतरिचं । पेत्य व्रय पकदशा ॥  
त्रयश्च त्रिंशत्त्वा । त्रयश्च त्रीच शता । त्रयश्च त्रीच सहत्त्रा । तावन्तो भिषाचः । तावन्तो रातिषाचः ।  
तावतोः पत्तीः । तावतोऽग्नाः । तावन्त उदरये । तावन्तो निवेशने । अतो वा देवा भूयांसः स्य ।  
मा वो देवा अपिशासामापरिशासाद्विः । विश्वे देवा इह अवशिष्ट सोमस्य मत्सन् । प्रेमां देवा-

(Sapta Hāutra). The text as given in the Sāṅkhāya, Sr. 8, 8, 21, differs in several passages. Instead of तावत्ता, it has तावत्ता, which is, no doubt, more correct. The words तावन्त उदरये तावन्तो निवेशने are transposed; they follow after तावत्तीर्णाः after which तावभिष्य and तावं रा० are put. Instead of अपिशास०, there is अपिशासामादिशासा पुरा विः The translation of some terms in this Nivid, which is doubtless very old, is extremely difficult. Now and then the reading does not appear to be correct. It is, however, highly interesting, as perhaps one of the most ancient accounts we have of the number of Hindu deities. They are here stated at 3 times 11; then at 33, then at 303, then at 3003. It appears from this statement, that only the number 3 remained unchanged, whilst the number 30 was multiplied by 10 or 100. Similarly, the number of gods is stated at 3339 in a hymn ascribed to the Rishi Viśvāmitra Rigveda, 3, 9, 9. This statement appears to rely on the Vaiśvadeva Nivid. For, if we add 33+303+3003 together, we obtain exactly the number 3339. This coincidence can hardly be fortuitous, and we have strong reasons to believe that Viśvāmitra perfectly knew this Viśve Devāḥ Nivid. That it contains one of the most authoritative passages for fixing the number of Hindu deities follows from quotations in other Vedic books. So we read in the Bṛihad Aranyaka Upanishad (page 642-49, edited by Roer, Calcutta, 1849) a discussion by Yājñavalkya on the number of gods, where he appeals to the Nivid of the Vaiśvadeva hymn as the most authoritative passage for settling this question. Perhaps the oldest authority we have for fixing the number of the Hindu deities, on the first instance, at thirty-three, is Rigveda, 8, 28, 1. The hymn to which this verse belongs is said to have descended from Manu, the progenitor of the human race. Its style shows traces of high antiquity, and there can be hardly any doubt, that it is one of the earliest Vedic hymns we have. The division of these thirty-three deities into three sets, each of eleven, equally distributed among the three worlds, heaven, air, and earth, (see 1, 130, 11) appears to be the result of later speculations. According to the Nivid in question, the gods are not distributed among the three worlds, but they are in heaven and earth, water, and sky, in the Brahma and Kṣatra, in the Barhis, and on the Vedi, in the sacrifice, and in the air.

considered as a separate recitation distinct from the body of the Sastra). (Some one might object) how can verses, like the Dhāyyās, which are life, be compared to a desert ? Regarding this, he (the Aitareya Ṛishi) has told that the deserts (*aranyāni*) are properly speaking no deserts, on account of the deer and birds to be found there.

The Vaiśvadeva Śastra is to be likened to man. Its hymns are like his internal parts ; its Dhāyyās are like the links (of his body). That is the reason that the Hotar calls *sōmsārom* before and after every Dhāyyā (to represent motion and flexibility). For the links of the human body are loose ; these are, however, fastened and held together by the Brāhma. The Dhāyyā<sup>\*\*</sup> and Yājyā verses are the root of the [214] sacrifice. When they use Dhāyyās and Yājyās different from those which are prescribed, then they uproot the sacrifice. Therefore, they (the Dhāyyās and Yājyās) should be only of the same nature (they should not use other ones than those mentioned).

The Vaiśvadeva Śastra belongs to five classes of beings. It belongs to all five classes of beings, viz. : Gods and Men, Gandharvas (and) Apsaras,<sup>\*\*\*</sup> Serpents and Manes. To all these five classes of beings belongs the Vaiśvadeva Śastra. All beings of these five classes know him (the Hotar who repeats the Vaiśvadeva Śastra). To that Hotar who has such a knowledge come those individuals of these five classes of beings who understand the art of recitation (to assist him). The Hotar who repeats the Vaiśvadeva Śastra belongs to all deities. When he is about to repeat his Śastra, he ought to think of all directions (have them before his mind), by which means he provides all these directions with liquid (*rasa*). But he ought not to think of that direction in which his enemy lives. By doing so, he consequently deprives him of his strength.

He concludes (the Vaiśvadeva Śastra) with the verse *aditir dyāur aditir antarikṣam* (1, 89, 10), i.e., Aditi is heaven, Aditi is the air, Aditi is mother, father and son ; Aditi is all gods ; Aditi is the five classes of creatures ; Aditi is what is born ; Aditi is what is to be born." She (Aditi) is mother, she is father, she is son. In her are the Vaiśvadevas, in her the five classes of creatures. She is what is born, she is what is to be born.

(When reciting this concluding verse which is to be repeated thrice), he recites it twice (for the second and third times) so as to stop at each (of the four) padas. (He does so) for obtaining cattle, which are

<sup>\*\*</sup> Here the regular Dhāyyās (see 3, 18), are to be understood, not those extraordinary additions which we have in the Vaiśvadeva Śastra.

<sup>\*\*\*</sup> Gandharvas and Apsaras are counted as one class only.

[215] four-footed. Once (the first time) he repeats the concluding verse, stopping at the end of each half of the verse only. (That is done) for establishing a firm footing. Man has two feet, but animals have four. (By repeating the concluding verse twice in the said manner) the Hotar places the two-legged sacrificer among the four-legged animals.

He ought always to conclude (the Vaisvadeva Sastra) with a verse addressed to the five classes of beings (as is the case in *aditir dyāv*); and, when concluding, touch the earth. Thus he finally establishes the sacrifice in the same place in which he acquires the means of his performance.

After having repeated the Vaisvadeva Sastra, he recites the Yajyā verse addressed to the Viśve Devās: *viśve devāḥ śrīnuta imam havam me* (6, 52, 13). Thus he pleases the deities according to their shares (in the libation).

### 32.

(*The Offerings of Ghee to Agni and Viṣṇu, and the Offering of a Charu to Soma.*)

The first Yajyā verse for the offering of hot butter is addressed to Agni, that for the offering of Charu is addressed to Soma, and another for the offering of hot butter is addressed to Viṣṇu.<sup>24</sup>

[216] The Yajyā verse for the offering of Charu to Soma is *tvam soma pitribhīḥ* (8, 48, 13); it contains the word "pitaraś," i.e., manes. (This Charu is an oblation to the dead Soma). The priests kill the Soma, when they extract its juice. This (oblation of Charu) is therefore the cow which they use to kill (when the body of a sacrificer is laid on the funeral pile.<sup>25</sup>) For this Charu oblation has, for the Soma,

<sup>24</sup> After the Soma juice has been offered to the Viśvedevās, an offering of hot butter (ghee) is given to Agni; then follows the oblation of Charu or boiled rice to Soma, and then another oblation of hot butter to Viṣṇu. The chief oblation is that of Charu to Soma, which is put in the midst of the two offerings of hot butter. The Yajyā verses addressed at this occasion to Agni and Viṣṇu are not to be found in the Sambita of the Rigveda; but they are given by Āśval. In the śrauta Sūtras, (5, 19). The following is addressed to Agni: चूताद्वनो चूतश्चो भग्निर्तेष्विते चूतमस्य धाम । चूतयुचस्व इरिते वदन् । चूतं पिक्न यत्सि देव देवान्, i.e., Agni is it who receives oblations of hot butter, who has (as it were) a back laden with hot butter, by whom hot butter abides, whose very house is hot butter. May thy butter drops, spattering horses, carry thee! Thou, O God! offerest up the sacrifice to the gods, by drinking the hot butter.

The Yajyā verse addressed to Viṣṇu is : ३६ विष्णोः विकमस्तोऽप्यवाप्य नस्तुष्टि । चूतं पूर्णे पिव प्रपद्धति तिर, i.e., take, O Viṣṇu! thy wide strides; make us room for living in ease. Drink the hot butter, O thou, who art the womb of hot butter; prolong (the life of) the master of the sacrifice (the sacrificer).

<sup>25</sup> The term is *anustaraṇi* (gauḥ), i.e., a cow put down after, i.e., accompanying the dead to the other world. See Āśv. Grihya-Sūtra, 4, 3.

the same significance as the cow sacrificed at the funeral pile for the manes. This is the reason that the Hotar repeats (at this occasion) a Yâjyâ verse, containing the term "pitaraś," i.e., manes. Those who have extracted the Soma juice, have killed the Soma. (By making this oblation) they produce him anew.

They make him fat<sup>20</sup> in the form of a siege (by putting him between Agni and Viṣṇu); for (the order [217] of) the deities Agni, Soma, and Viṣṇu, has the form of a siege.

After having received (from the Adhvaryu) the Charu for Soma for being eaten by him, the Hotar should first look at himself and then (offer it) to the Sâma singers. Some Hotri-priests offer first this Charu (after the oblation to the gods is over) to the Sâma singers. But he ought not to do that; for he (the Hotar) who pronounces the (powerful) call *vauṣaṭ*, eats all the remains of the food (offered to the gods). So it has been said by him (the Aitareya Rishi). Therefore the Hotar who pronounces the (powerful) formula *vauṣaṭ* should, when acting upon that injunction (to offer first the Charu remains to the Sâma singers), certainly first look upon himself. Afterwards the Hotar offers it to the Sâma singers.<sup>21</sup>

### 33.-

(*Prajâpati's Illegal Intercourse with his Daughter, and the Consequences of it. The Origin of Bhûtavâñ.*)

Prajâpati thought of cohabiting with his own daughter, whom some call "Heaven," others "Dawn," (Uṣas). He transformed himself into a buck or a kind of deer (*risya*), whilst his daughter assumed the shape of

<sup>20</sup> The term is *dpyayanti*. This is generally done by sprinkling water over him before the juice is squeezed, for the purpose of making the Soma (mystically) grow. When he is already squeezed and even sacrificed, water itself cannot be sprinkled over him. But this is mystically done, by addressing the verses just mentioned to the deities Agni, Soma, and Viṣṇu, so as to put Soma in the midst of them, just as a town invested on all sides. When they perform the ceremony of *dpyâyanam*, the Soma plant is on all sides to be sprinkled with water. This is done here symbolically by offering first ghee, and giving ghee again after the Charu for Soma is sacrificed. So he is surrounded everywhere by ghee, and the two gods, Agni and Viṣṇu.

The remark about the *dpyâyanam* is made in the Brîhmaṇam for the sole purpose of accounting for the fact, that the first Yâjyâ is addressed to Agni, the second to Soma, and the third to Viṣṇu; that this was a sacrificial rule, see Âsv. Sr. S. 5, 19.

<sup>21</sup> The mantras which the Hotar has to repeat at this occasion, are given in full by Âśvalâyana Sr. S. 5, 19. After having repeated them, he besmears his eyes with melted butter, and gives the Charu, over which butter is dripped, to the Sâma singers, who are called here and in Âśvalâyana *Chandogas*.

a female deer (*rohit*).<sup>\*\*</sup> He approached her. [218] The gods saw it (crying), "Prajāpati commits an act never done (before)." (In order to avert the evil consequences of this incestuous act) the gods inquired for some one who might destroy the evil consequences (of it). Among themselves they did not find any one who might do that (atone for Prajāpati's crime). They then put the most fearful bodies (for the gods have many bodies) of theirs in one. This aggregate of the most fearful bodies of the gods became a god, *Bhūtavān*,<sup>\*\*\*</sup> by name. For he who knows this name only, is born.<sup>\*\*</sup> The gods said to him, "Prajāpati has committed an act which he ought not to have committed. Pierce this"<sup>\*\*</sup> (the incarnation of his evil deed)." So he did. He then said, "I will choose a boon from you."—They said, "Choose." He then chose as his boon sovereignty over cattle.<sup>\*\*</sup> That is the reason that his name is *paśumān*, i.e., having cattle. He who knows on this earth only this name (*paśumān*), becomes rich in cattle.

He (*Bhūtavān*) attacked him (the incarnation of Prajāpati's evil deed) and pierced him (with an arrow). After having pierced him, he sprang up (and became a constellation). They call him *mriga*, i.e., deer (stars in the Orion), and him who killed that being<sup>\*\*</sup> (which [219] sprang from Prajāpati's misdeeds), *mriga vyādha*, i.e., hunter of the deer (name of star). The female deer *Rohit* (into which Prajāpati's daughter had been transformed) became (the constellation) Rohiṇī.

<sup>\*\*</sup> Sāyaṇa gives another explanation. He takes *rohitam*, not as the name of a female deer, but as an adjective, meaning red. But then we had to expect *rohitām*. The crude form is *rohit*, not *rohitā*. He explains the supposed *rohitā* as *rītumati*.

<sup>\*\*\*</sup> Sāyaṇa takes him as Rudra, which is, no doubt, correct.

<sup>\*\*</sup> This is only an explanation of the term *bhūtavān*.

<sup>\*\*</sup> This refers to the *pāpman*, i.e., the incarnate evil deeds, a kind of devil. The evil deed of Prajāpati had assumed a certain form, and this phantom, which is nothing but a personification of remorse, was to be destroyed.

<sup>\*\*</sup> This appears to confirm Sāyaṇa's opinion that Rudra or Śiva is here alluded to. For he is called *paśupati*, master of cattle.

<sup>\*\*</sup> Sāyaṇa refers the demonstrative pronouns *tam* (mām), by which alone the incarnation of Prajāpati's evil deed is here indicated, to Prajāpati himself, who had assumed the shape of a buck. But the idea that Prajāpati was killed (even in the shape of a buck) is utterly inconsistent with the Vedic notions about him: for in the older parts of the Vedas he appears as the Supreme Being, to whom all are subject. The noun to be supplied was *pāpman*. But the author of the Brāhmaṇa abhorred the idea of a *pāpman* or incarnation of sin of Prajāpati, the Lord of the Universe, the Creator. Thence he was only hinted at by this demonstrative pronoun. The mentioning of the word *pāpman* in connection with Prajāpati, was, no doubt, regarded by the author, as very inauspicious. Even the incestuous act committed by Prajāpati, he does not call *pāpa*, sin, or *dosa*, fault, but only *akṛitam*, "what ought not to be done," which is the very mildest term by which a crime can be mentioned.

The arrow (by which the phantom of Prajāpati's sin was pierced) which had three parts (shaft, steel, and point) became such an arrow (in the sky). The sperm which had been poured forth from Prajāpati, flew down on the earth and became a lake. The gods said, "May this sperm of Prajāpati not be spoilt (*māduṣat*)."<sup>11</sup> This became the *maduṣam*. This name *māduṣa* is the same as *mānuṣa*, i.e., man. For the word *mānuṣa*, i.e., man, means "one who should not be spoiled" (*māduṣan*). This (*māduṣa*) is a (commonly) unknown word. For the gods like to express themselves in such terms unknown (to men).

## 34.

(*How Different Creatures Originated from Prajāpati's Sperm. On the Verse addressed to Rudra. Propitiation of Rudra.*)

The gods surrounded this sperm with Agni (in order to make it flow); the Marutas agitated it; but Agni did not make it (the pool formed of Prajāpati's sperm) move. They (then) surrounded it with *Agni Vaiśvānara*; the Marutas agitated it; Agni Vaiśvānara (then) made it move. That spark which first blazed up from Prajāpati's sperm became that *Āditya* (the [220] sun); the second which blazed up became *Bṛigu*. *Varuṇa* adopted him as his son. Thence *Bṛigu* is called *Varuṇi*, i.e., descendant of *Varuṇa*. The third which blazed up (*ādidevatā*)<sup>12</sup> became the *Ādityas* (a class of gods). Those parts (of Prajāpati's seed after it was heated) which were coals (*aṅgāra*) became the *Aṅgiras*. Those coals whose fire was not extinguished, and which blazed up again, became *Bṛhaspati*. Those parts which remained as coal dust (*parikṣāṇḍī*) became black animals, and the earth burnt red (by the fire), became red animals. The ashes which remained became a being full of links, which went in all directions (and sent forth) a stag, buffalo, antelope, camel, ass, and wild beasts.

This god (the *Bhūtavān*), addressed them (these animals), "This is mine; mine is what was left on the place." They made him resign his share by the verse which is addressed to Rudra: *ā te pitā marutām* (2, 33, 1), i.e., "may it please thee, father of the Marutas, not to cut us off from beholding the sun (i.e., from living); may'st thou, powerful hero (Rudra)! spare our cattle and children, that we, O master of the Rudras!" might be propagated by our progeny."

The Hotar ought to repeat (in the third pada of the verse) *tram no viro* and not *abhi no viro* (as is the reading of another *Sākhā*). For, if he do not repeat the words *abhi nah*, i.e., towards us, then this god

<sup>11</sup> This strange intensive form of the root *div*, to shine, is here chosen only for explaining the origin of the name, "*āditya*."

(Rudra) does not entertain any designs against (*abhi*) our children and cattle (i.e.) he does not kill them. In the fourth half-verse he ought to use the word *rudriya*, instead of *rudra*, for diminishing the terror (and danger) arising from (the pronunciation of) the real name Rudra.<sup>33</sup>

[221] (But should this verse appear to be too dangerous) the Hotar may omit it and repeat (instead of it) only *sam nah karati* (1; 43, 6), i.e., "may he be propitiated (and) let our horses, rams and ewes, our males and females, and cows go on well." (By repeating this verse) he commences with the word *sam*, i.e., propitiated, which serves for general propitiation. *Narah* (in the verse mentioned) means *males*, and *nāryāḥ* females.

(That the latter verse and not the first one should be repeated, may be shown from another reason.) The deity is not mentioned with its name, though it is addressed to Rudra, and contains the propitiatory term *sam*. (This verse helps) to obtain the full term of life (100 years). He who has such a knowledge, obtains the full term of his life. This verse (*sam nah karati*) is in the Gāyatri metre. Gāyatri is Brahma. By repeating that verse, the Hotar worships him (Rudra) by means of Brahma (and averts consequently all evil consequences which arise from using a verse referring to Rudra).

### 35.

(*The Vaiśvānara and Māruta Nivid Hymns, and the Stotriya and Anurāpa of the Agnimāruta Śastra.*)

The Hotar commences the Agni-māruta Śastra with a hymn addressed to Agni-Vaiśvānara.<sup>34</sup> [222] Vaiśvānara is the seed which

<sup>33</sup> In the Rigveda Samhitā which is extant at present, the mantra has in the third pada the word *abhi* no, and not *team* no, and in the fourth pada *rudra*, and not *rudriya*. The readings of the verse as they are in our copies of the Samhitā, seem to have been current already at the time of the author of the Aitareya Brāhmaṇam. But he objects to using the verse so, as it was handed down, for sacrificial purposes, on account of the danger which might arise from the use of such terms as *abhi*, i.e. (turned) towards, and *rudra*, the proper name of the fearful god of destruction. He proposes two things, either to change these dangerous terms, or to leave out the verse altogether, and use another one instead of it.

<sup>34</sup> This is *oṣīḍnārḍya prithu* (3, 3). The Nivid for the Vaiśvānara hymn is :—

अग्निवैश्वानरः सोमस्य मत्सत् । विशेषा देवानां समित् । अजरः दैत्यं ल्पोति । यो विद्म्यो  
मातुरीभ्यो अदीदेत् । चतु चतुर्सु दिग्मुतानः । अजर उषसामनीके । चा यो यां मात्यापृथिवीं । आवेद-  
तरिकृं । ल्पोतिपा यज्ञाय रामं यंसत् । अग्निवैश्वानर इह अवदिह सोमस्य मत्सत् । प्रेमा देवो देवहृति-  
मत्सत् ॥

" May Agni Vaiśvānara enjoy the Soma, he who is the fuel for all gods (for he as the vital spirit keeps them up), he who is the imperishable divine light, who lighted to the quarters of men, who (was) shining in former skies (days), who is never decaying in the

was poured forth. Thence the Hotar commences the Agni-māruta Sastra with a hymn addressed to Vaiśvānara. The first verse is to be repeated without stopping. He who repeats the Agni-māruta Sastra, extinguishes the fearful flames of the fires. By (suppressing) his breath (when repeating the first verse) he crosses the fires. Lest he might (possibly) forego some sound (of the mantra) when repeating it, it is desirable that he should appoint some one to correct such a mistake (which might arise). By thus making him (the other man) the bridge, he crosses (the fires, even if he should commit some mistake in repeating). Because of no mistake in repeating being allowed in this, there ought to be some one appointed to correct the mistakes, when the Hotar repeats it.

The Marutas are the sperm which was poured forth. By shaking it they made it flow. Thence he repeats a hymn addressed to the Marutas.<sup>17</sup>

[223] In the midst (of the Sastra, after having repeated the two hymns mentioned) he repeats the Stotriya<sup>18</sup> and Anurūpa Pragīthas, *yajñā yajñā vo agnaye* (1, 168, 1-2), and *devo vo dravinodā* (7, 16, 11-12). The reason that he repeats the "womb" (the Stotriya) in the midst (of the Sastra), is because women have their wombs in the middle (of their bodies). By repeating it, after having already recited two hymns (the Vaiśvanara and Agni-māruta), he puts the organ of generation between the two legs in their upper part for producing offspring. He who has such a knowledge will be blessed with offspring and cattle.

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course of the auroras (during all days to come), who illumines the sky, the earth, and the wide airy region. May he, through his light, give (us) shelter! May Agni Vaiśvānara here hear (us), &c."

" This is the Sūkta : *pratvakṣasah pratavasah* (1, 87). The Nivid of the hymn for the Marutas at the evening libation, is :

महो देवा॒ सोमस्य मत्सन्॑ । सुष्टुभः॒ स्वर्काः॑ । अक्षत्युमो वृहद्यसः॑ । सूरा अनाश्रयी॑ ।  
त्वेपासः॑ पृथिमातरः॑ । शूभ्रादि-रण्यवादयः॑ । तत्र सो भैददिष्यः॑ । वस्त्वार्वप॑ निषिङ्गः॑ । महो देवा॒  
हृ अवक्षिह॑ सोमस्य मत्सन्॑ । प्रेमो देवा॒ देवहृतिमवृतु॑ ॥

" May the divino Marutas enjoy the Soma, who chant well and have fine songs, who chant their songs, who have large stores (of wealth), who have good gifts, and whose chariots are irresistible, who are glittering, the sons of Prisāl, whose armour shines with the brilliancy of gold, who are powerful, who receive the offerings (to carry them up), who make the clouds drop the rain. May the divine Marutas hear (my invocation). May they enjoy the Soma, &c."

" The Stotriya is here mentioned by the term of *yoni*, womb. It is called so on account of its containing the very words of the Sāman in whose praise the whole Sastra is recited, and forming thus the centre of the whole recitation. The name of the Sāman in question is *yajñā yajñīya* (Sāmaveda Sāmhitā, 2, 53, 54).

## 36.

(The Jätavedās Nivid Hymn).

He repeats the hymn addressed to Jätavedās.<sup>\*\*</sup> All beings, after having been created by Prajāpati [224], walked, having their faces turned aside, and did not turn (their backs). He (Prajāpati) then encircled them with fire, whereupon they turned to Agni. After they had turned to Agni, Prajāpati said, "The creatures which are born (jāta), I obtained (avidam) through this one (Agni)." From these words came forth the Jätavedās hymn. That is the reason that Agni is called Jätavedās.<sup>\*\*</sup>

The creatures being encircled by fire, were hemmed in walking. They stood in flames and blazing. Prajāpati sprinkled them with water. That is the reason that the Hotar, after having recited the Jätavedās hymn, repeats a hymn addressed to the waters: *āpō hiṣṭha mayobhutah* (10, 9). Thence it is to be recited by him as if he were extinguishing fire (i.e., slowly).

Prajāpati, after having sprinkled the creatures with water, thought that they (the creatures) were his own. He provided them with an invisible lustre, through *Ahir budhnya*. This *Ahir budhnya* (lit., the serpent of the depth) is the Agni Gārhapatya (the household fire). By repeating therefore a verse addressed to *Ahir bundhnya*,<sup>\*\*</sup> the Hotar

<sup>\*\*</sup> This is: *pra taugasim*, 1, 143. The Nivid for Jätavedās is:

अग्निर्जातवेदा: सोमस्य महसत् । स्वनीकश्चित्रभानुः । अप्रोचिवान्गृहयति । तिरस्तमासि दर्शतः ।  
वृताइवन् ईद्यतः । वहुज्ञवमान्तुत यज्ञवा प्रतीया शत्रून्तेतापराजितः । अग्ने जातवेदोऽभियुक्तमभिसद  
आयुक्तः । तुरोधन्तुराः । समेद्वारं स्तोतामहस्याहि । अग्निर्जातवेदा इह अवदिइ सोमस्य महसत् ।  
प्रेमां देवो देव दृतिमवतु ॥

"May Agni Jätavedās enjoy the Soma! he who has a beautiful appearance, whose splendour is apparent to all, he, the house-father, who does not flicker (when burning, i.e., whose fire is great and strong), he who is visible amidst the darkness, he who receives the offerings of melted butter, who is to be praised, who performs the sacrifices without being disturbed by many hindrances, who is unconquerable and conquers his enemies in the battle. O Agni Jätavedās! extend (thy) splendour and strength round us, with force and pluck (*tūśih* and *optuśih* are adverbs); protect him who lights (thee), and praises (thee) from distress! May Agni Jätavedās here hear (us): may he enjoy the Soma.

"The etymology of the word as here given is fanciful. The proper meaning of the word is, "having possession of all that is born," i.e., pervading it. With the idea of the fire being an all-pervading power, the Rishis are quite familiar. By *Jätavedās* the "animal fire" is particularly to be understood.

<sup>\*\*</sup> This is *uta no ahi budhnyah śriṇotu* (6, 50, 14), which forms part of the Agni-mārutsa Sastra. See Āśv. Śr. 8, 5, 30.

puts the invisible lustre in the [225] offspring (of the sacrificer). Thence they say, "One who brings oblations is more shining than one who does not bring them." \*\*

## 37.

(*The Offerings to the Wives of the Gods and to Yama and the Kāvyas, a Class of Manes.*)

After having addressed (in the Ahir budhnya verse) Agni, the house-father, he recites the verses addressed to the wives of the gods. \*\*\* For the wife (of the sacrificer) sits behind the Gārhapatya fire.

They say : he should first address *Rākṣa* \*\* with a verse, for the honour of drinking first from the Soma belongs (among the divine women) to the sister (of the gods). But this precept should not be cared for. He should first address the wives of the gods. By doing so, Agni, the house-father, provides the wives with seed. By means of the Gārhapatya, Agni, the Hotar thus actually provides the wives with seed for production. He who has such a knowledge will be blessed with offspring (and) cattle. (That the wives have precedence of a sister is apparent in worldly things.) For a sister who has come from the same womb is provided with food, &c., after the wife, who has come from another womb, has been cared for.

He repeats the Rākṣa verse. \*\* She sews that seam (in the womb) which is on the penis, so as to form a man. He who has such a knowledge obtains male children.

[226] He repeats the Pāvīravi verse.\* Speech is *Sarasvatī pāvīravi*. By repeating this verse, he provides the sacrificer with speech.

They ask, Should he first repeat the verse addressed to Yama, or that one which is devoted to the Manes? \*\* He should first repeat the verse addressed to Yama : *imam yama prastara* (10, 14, 4). For a king (Yama being a ruler) has the honour of drinking first.

Immediately after it, he repeats the verse for the Kāvyas : *mditati kavyāir yamo* (10, 14, 3). The Kāvyas are beings inferior to the gods, and superior to the manes. Thence he repeats the verses for the manes, *udiratām avara utpardsah* (10, 15, 1-3), after that one addressed to the Kāvyas. By the words (of the first verse), " May the Soma-loving

\*\* This, no doubt, refers to the so-called Agni-hotris, to whom daily oblations to the fire, in the morning and evening, are enjoined.

\*\*\* These are two in number, *devindām patnīś nātīr avantu* (5, 46, 7, 8).

\*\* See the note to 7, 11.

\*\* This is *rākṣdm sham*, 2, 32, 4.

\*\* *Pāvīravel Kānyā*, 6, 49, 7.

\*\* This is *udiratām avara utpardsah* (10, 15, 1).

manes who are of low as well as those who are of a middling and superior character, rise," he pleases them all, the lowest as well the middling and highest ones, without foregoing any one. In the second verse, the term *barhiṣado*, "sitting on the sacred grass," implies, that they have a beloved house. By repeating it, he makes them "prosper through their beloved house. He who has such a knowledge prospers through his beloved house. The verse (out of three) which contains the term "adoration," "this adoration be to the manes," he repeats at the end (though it be second in order). That is the reason, that at the end (of funeral ceremonies), the manes are adored (by the words) "adoration to you, O manes!"

They ask, Should he, when repeating the verses to the manes, use at each verse the call *somasdāvom*, or [227] should he repeat them without that call? He should repeat it. What ceremony is not finished in the *Pitri yajña* (offering to the manes), that is to be completed. The Hotar who repeats the call *somasdāvom* at each verse, completes the incomplete sacrifice. Thence the call *somasdāvom* ought to be repeated.

### 38.

*On Indra's Share in the Evening Libation. On the Verses Addressed to Viṣṇu and Varuna, to Viṣṇu alone, and to Prajāpati. The Concluding Verse and the Yājyā of the Agnimāruta Sastra.)*

The Hotar repeats the *anu-pāṇīya* verses addressed to Indra and his drinking of the Soma juice after (the other deities have been satisfied), *śuddus kīlgyam madhumān* (6, 47, 1-4). By their means, Indra drank from the Soma after the third libation (*anupibat*). Thence the verses are called *anu-pāṇyat*, "referring to drinking after." The deities are drunk, as it were, at this (third libation) when the Hotar repeats those verses. Thence has the Adhvaryu, when they are repeated, to respond to the Hotar (when calling *somasdāvom*) with a word derived from the root *mad*, "to be drunk."<sup>10</sup>

He repeats a verse referring to Viṣṇu and Varuna, *yayor ojasā*.<sup>11</sup>

" The MSS have घनस् instead of पूर्णस् (acc. pl.), as Bāy. reads in his Commentary.

" This refers to the two phrases, *madāmo deve*, " we are drunk, O God! " and *modimo dāivom*, " we rejoice, O divine! Om! " which are the responses of the Adhvaryu to the Hotar's call *somasdāvom* in the midst of the four *Anu-pāṇīya* verses abovementioned. See Āśv. Sr. S. 5, 20. The usual response of the Adhvaryu to the Hotar's *dhāva*, *somasdāvom*, is *śodasiśmo dāivom*, see Āśv. Sr. S. 5, 9.

" It is not found in the Samhitā of the Rigveda, but in the Āśv. Sr. S. 5, 20, and in the Atharvaveda, S. 7, 25, 1. Both texts differ a little. Āśvalayana reads:

यदेतोलया समिता रजासि वीर्यंभिर्विरतमा शविष्टया परवेते अप्रतीता सहोमि विन्द्यु अगन्ध-  
क्षया पूर्वदृढ़ ।. e., "The two, through whose power the atmosphere was framed, the

Viṣṇu protects the defects in the [228] sacrifices (from producing any evil consequences) and Varuṇa protects the fruits arising from its successful performance. (This verse is repeated) to propitiate both of them.

He repeats a verse addressed to Viṣṇu : *vīgnor nu kam vīryāyī* (1, 154, 1). Viṣṇu is in the sacrifice the same as deliberation in (worldly things). Just (as an agriculturist) is going to make good the mistakes in ploughing, (and a king) in making good a bad judgment by devising a good one, so the Hotar is going to make well recited what was badly recited, and well chanted what was badly chanted, by repeating this verse addressed to Viṣṇu.

He repeats a verse addressed to Prajāpati, *tantum tanvan rājaso* (10, 53, 6). *Tantu*, i.e., thread, means offspring. By repeating this verse, the Hotar spreads (*santanoti*) for him (the sacrificer) offspring. By the words of this verse, *jyotiṣmataḥ patho rakṣa dhiyā kritam*, i.e., "protect the paths which are provided with lights, and made by absorption in meditation" wherein the term "the paths provided with lights" means the roads of the gods (to heaven), the Hotar paves these roads (for the sacrificer to go on them on his way to heaven).

By the words *anulbanam vayata*, i.e., "weave ye the work of the chanters and repeaters"<sup>1</sup> so as to rid [229] it from all defects, become a Manu, produce a divine race," the Hotar propagates him through human offspring. (That is done) for production. He who has such a knowledge will be blessed with offspring and cattle.

two who are the strongest in power and most vigorous, who rule unconquerable through their strength ; may these two, Viṣṇu and Varuṇa, come on being called first." There is a grammatical difficulty in this translation : *agn*, which can be only explained as a third person plural of the aorist in the conjunctive, is here joined to nouns in the dual. The Atharvaveda shows the same form. Here is an evident incorrectness, which perhaps was the reason for its being excluded from the Sāṃhitā.

" The word translated by "chanters and repeaters" is *jogu*. Sāy. explains it in his commentary on this passage of the Ait. Br. in the following manner :

कम्भु गच्छति प्रवर्तते इति अनुग्रानशीला जोगुयावदेनोच्चन्ते.

In his commentary on the Rigveda Sāṃhitā (10, 53, 6, page 8 of my manuscript copy of the commentary on the 8th Aṣṭaka), he explains it simply by स्तोत्राम् ! But I think the first definition is too comprehensive, the latter too restricted. For, strictly speaking, the term *stotar* is only applicable to the chanters of the Sāmans. But the recital of the Rik mantras by the Hotars, and the formulas of the Yajurveda by the Adhvaryu and his assistants is about as important for the success of the sacrifice. All that is in excess (*ubonam*), above what is required, is a hindrance to the sacrifice. Thence all mistakes, by whatever priest they might have been committed, are to be propitiated. The word *jogu*, being a derivative of the root *gu*, "to sound," cannot mean "a sacrificial performer" in general, as Sāy. supposes in his commentary on the Ait. Br., but such performers only as require principally the aid of their voice.

He concludes with the verse *evā na indro maghavā virapśi* (4, 17, 20). This earth is *Indra maghavā virapśi*, i.e., Indra, the strong, of manifold crafts. She is (also) *satyā*, the true, *charṣantidhṛit*, i.e., holding men *anārtha*, safe. She is (also) the *rājā*. In the words, *śravo mahinām yoj jaritre*, *mahinām* means the earth, *śravo* the sacrifice, and *jaritī* the sacrificer. By repeating them, he asks for a blessing for the sacrificer. When he thus concludes, he ought to touch the earth on which he employs the sacrificial agency. On this earth he finally establishes the sacrifice.

After having repeated the Agni-Māruta Śastra, he recites the Yājñā : *agne marudbhīḥ* (5, 60, 8). Thus he satisfies (all) the deities, giving to each his due.

#### [230] FOURTH CHAPTER.

(*On the Origin, Meaning, and Universal Nature of the Agnistoma as the model for other Sacrifices. On the Chatuṣṭoma and Jyotiṣṭoma.*)

##### 39.

(*On the Origin of the name "Agnistoma," and its Meaning.*)

The Devas went to war with the Asuras, in order to defeat them. Agni was not willing to follow them. The Devas then said to him, "Go thou also, for thou art one of us." He said, "I shall not go, unless a ceremony of praise is performed for me. Do ye that now." So they did. They all rose up (from their places), turned towards Agni, and performed the ceremony of praising him. After having been praised, he followed them. He having assumed the shape of three rows, attacked in three battle lines the Asuras, in order to defeat them. The three rows were made only of the metres (*Gāyatrī, Trīṣṭubh, Jagati*). The three battle lines are only the three libations. He defeated them beyond expectation. Thence the Devas put down the Asuras. The enemy, the incarnate sin (*pīpman*), the adversary of him who has such a knowledge, perishes by himself.

The Agnistoma is just as the Gāyatrī. The latter has twenty-four syllables (if all its three padas are counted) and the Agnistoma has twenty-four Stotras and Sastras.<sup>1</sup>

<sup>1</sup> That is to say, twelve Stotras or performances of the Sāma singers, and twelve Sastras or recitations of the Hotṛ-priests. To each Stotra a Śastra corresponds. The twelve Sastras are as follows:—(A) At the morning libation—1) the Ajya and 2) Pra-uga to be repeated by the Hotar, 3) the Śastra of the Maitrāvaruna, 4) of the Brāhmaṇachhansi, and 5) of the Achchhāvaka. (B) At the midday libation—6) the Marutvatiya and 7) Niṣkevalya Sastras to be recited by the Hotar, 8) the Sastras of the Maitrāvaruna, 9) of the Brāhmaṇachhansi, and 10) that of the Achchhāvaka. (C) At the evening libation—11) the Vaiśvadeva, and 12) Agnimāruta Sastras to be repeated by the Hotar alone.

**[231]** It is just as they say : a horse if well managed (*sahitā*) puts the rider into ease (*sudhā*). This does also the Gāyatrī. She does not stop on the earth, but takes the sacrificer up to heaven. This does also the Agniṣṭoma ; it does not stop on earth, but takes the sacrificer up to heaven. The Agniṣṭoma is the year. The year has twenty-four half-months, and the Agniṣṭoma twenty-four Stotras and Śastras. Just as waters flow into the sea, so go all sacrificial performances into the Agniṣṭoma (i. e., are contained in it).

#### 40.

*(All Sacrificial Rites are Contained in the Agniṣṭoma.)*

When the Dikṣāṇya Iṣṭi is once performed in all its parts (lit., is spread), then all other Iṣṭis, whatever they may be, are comprised in the Agniṣṭoma.\*

When he calls IĀ,\* then all Pākayajñas,\* whatever they may be, are comprised in the Agniṣṭoma.

**[232]** One brings the Agnihotram \* in the morning and evening. They (the sacrificers when being initiated) perform in the morning and

\* The meaning is, the Dikṣāṇya Iṣṭi is the model Iṣṭi or *prakṛiti*, of all the other Iṣṭis required at the Agniṣṭoma, such as the Priyāṇiya, &c., and is, besides, exactly of the same nature as other independent Iṣṭis, such as the Darśpūrṇima Iṣṭi.

\* This is always done at every occasion of the Agniṣṭoma sacrifice, as often as the priests and the sacrificer eat of the sacrificial food, after having first given an oblation to the gods, by the words : *īlophūtā saha dīvā bṛhma ādityena*, &c. (Āsv. S. 8, 1, 7).

\* This is the general name of the oblations offered in the so-called *smṛita agni* or domestic fire of every Brahman, which are always distinguished from the sacrifices performed with the Vaitānika fires (Gārhapatya, Dakṣina, and Ahavaniya). They are said to be seven in number. According to oral information founded on Nārāyaṇa Bhāṭṭa's practical manual for the performance of all domestic rites, they are for the Rigveda as follows : 1) Śrāvayādkarma (an oblation principally given to Agni in the full moon of the month of Śrāvanya), 2) Sarpaabali (an oblation of rice to the serpents), 3) Āsrayuji (an oblation to Rudra, the master of cattle), 4) Agrayaṇa (an oblation to Indrāgati and the Viśvedevas), 5) Pratyavārakānam (an oblation to Srauta Vaiddrava, a particular deity connected with the sun), 6) Piṇḍapitrīyāṇa (an oblation to the manes), 7) Aśvājaka (another oblation to the manes). See Āśval. Grīhya Sūtras, 2, 1-4. The meaning of the word *pāka* in the word *pākayajña* is doubtful. In all likelihood, *pāka* here means "cooked, dressed food," which is always required at these oblations. Some Hindu Scholars whom Max Müller follows (History of Ancient Sāṃskrit Literature, p 203), explain it as "good." It is true the word is already used in the sense of "ripe, mature, excellent" in the Sāmhitā of the Rigveda (see 7, 104, 8-9). In the sense of "ripening" we find it 1, 31, 14. But it is very doubtful to me whether by *pāka*, a man particularly fit for performing sacrifices can be understood. The difference between the Śrauta and Smṛita oblations is, that at the former no food, cooked in any other than the sacred fires, can be offered to the gods, whilst at the latter an oblation is first cooked on the common hearth, and then offered in the sacred *Smṛita agni*.

\* The sacrificer who is being initiated (who is made a Dikṣita) has to observe fast for several days (three at the Agniṣṭoma) before he is allowed to take any substantial

evening the religious vow (of drinking milk only), and do that with the formula *sāhād*. With the same formula one offers the Agnihotram. Thus the Agnihotram is comprised in the Agniṣṭoma.

At the Prāyāṇiya Iṣṭi<sup>\*</sup> the Hotar repeats fifteen [233] verses for the wooden sticks thrown into the fire (*sāmidhenis*). The same number is required at the New and Full Moon offerings. Thus the New and Full Moon offerings are comprised in the Prāyāṇiya Iṣṭi.

They buy the king Soma (the ceremony of *Somakraya*<sup>†</sup> is meant). The king Soma belongs to the herbs. They cure (a sick person) by means of medicaments taken from the vegetable kingdom. All vegetable medicaments following the king Soma when being bought, they are thus comprised in the Agniṣṭoma.

At the Atithya Iṣṭi<sup>\*</sup> they produce fire by friction, and at the Chāturmāṣya Iṣṭis (they do the same). The Chāturmāṣya Iṣṭis thus following the Atithya Iṣṭi, are comprised in the Agniṣṭoma.

At the Pravargya ceremony they use fresh milk, the same is the case at the Dākṣayana yajña.<sup>‡</sup> Thus [234] the Dākṣayana sacrifice is comprised in the Agniṣṭoma.

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food. He drinks in the morning and evening only milk, which is taken from the cow after sunrise and after sunset. He is allowed but a very small quantity, as much as remains from the milk of one nipple only after the calf has sucked. This fast is called a vrata, and as long as he is observing it he is vratoprāda, i.e., fulfilling a vow. See Hiranyakeśi Sūtras, 7, 4. When doing this he repeats the mantra, ye devū nuno/da (Taitt. S. 1, 2, 3, 1), which concludes with tebhyo namas tebhyo svāhā, i.e., worship be to them, Svāhā be to them. The Agnihotram being offered in the morning and evening always with the formula *sāhād*, the author of the Brāhmaṇam believes that by these incidents the Agnihotram might be said to be contained in the Agniṣṭoma.

\* There are fifteen Sāmidheni verses required at the Prāyāṇiya Iṣṭi, whilst at the Dīkṣāṇiyā seventeen are requisite. Fifteen is the general number at most Iṣṭis. This number is therefore to be regarded as the prakṛiti, i. e., standard, model, whilst any other number is a vikṛiti, i. e., modification.

<sup>\*</sup> On the buying of the Soma, see 1, 12-13.

<sup>†</sup> On the producing of fire by friction at the Atithya Iṣṭi, see 1, 16-17. The same is done at the Chāturmāṣya Iṣṭis. See Kātiya-Sr. S. 5, 2, 1.

<sup>‡</sup> The Dākṣayana yajña belongs to that peculiar class of Iṣṭis which are called iṣṭayāṇāni, i.e., oblations to be brought regularly during a certain period. They are, as to their nature, only modifications of the Darśapūrṇamāsa Iṣṭi. It can be performed either on every Full and New Moon during the life-time of the sacrificer, or during a period of fifteen years, or the whole course of oblations can be completed in one year. The rule is, that the number of oblations given must amount to at least 720. This number is obtained either by performing it every day twice during a whole year, or by making at every Full Moon day two oblations, and two others on every New Moon day during a space of fifteen years. The deities are, Agni-Soma at the New Moon, and Indra-Agni and Mitra-Varuṇa at the Full Moon oblations. The offerings consist of Puroḍāśa, sour milk (dahi), and fresh milk (payas). On every day on which this sacrifice is performed, it must be performed twice. See Kātiya. Sr. S. 4, 4, 1-30 and Asv. Sr. S. 2, 14.

The animal sacrifice takes place the day previous to the Soma feast. All animal sacrifices<sup>10</sup> which follow it are thus comprised in the Agniṣṭoma.

*Iḍādha*<sup>11</sup> by name is a sacrificial rite. They perform it with thick milk (*dadhi*), and they also take thick milk at the time of making the *Dadhigharma*<sup>12</sup> rite (in the Agniṣṭoma). Thus the *Iḍādha* is, on account of its following the *Dadhigharma* rite, comprised in the Agniṣṭoma.

## 41.

(*The Other Parts of Jyotiṣṭoma, such as Ukthya, Atirātra, Comprised in the Agniṣṭoma.*)

Now the first part (of the Agniṣṭoma) has been explained. After that has been performed, the fifteen Stotras and Sastras of the *Ukthya* ceremony [235] follow. If they (the fifteen Stotras and fifteen Sastras) are taken together, they represent the year as divided into months (each consisting of thirty days). Agni Vaiśvānara is the year; Agniṣṭoma is Agni. The *Ukthya* by following (also) the order of the year is thus comprised in the Agniṣṭoma.

After the *Ukthya* has entered the Agniṣṭoma, the *Vajapeya*<sup>13</sup> follows it; for it exceeds (the number of the Stotras of) the *Ukthya* (by two only).

The twelve turns of the Soma cups<sup>14</sup> at night (at the *Atirātra* Soma

<sup>10</sup> On the animal sacrifice, see 2, 1-14. The animal sacrifices are called here, *pāśubandha*. Some such as the *Nirūḍha Pāśubandha* can precede the Agniṣṭoma.

<sup>11</sup> *Iḍādha* is another modification of the *Darśapūrṇamāsa* *Itiṣis*. Its principal part is sour milk. See *Aśv. 2, 14.*

<sup>12</sup> On the *Dadhi*-gharma, the draught of sour milk, see *Aśv. 5, 13*, and *Hiranyakesi Sr. Satr. 9, 2*. It is prepared and drunk by the priests after an oblation of it has been thrown into the fire, at the midday libation of the Soma feast just before the recital of the *Marutvatiya* Sastra. The ceremony is chiefly performed by the *Pratiprasthīthar*, who, after having taken sour milk with a spoon of *Udumbara* wood, makes it hot under the recital of the mantra, *vākha tvā manascha śrīgītām*, &c., in which Speech and Mind, the two vital airs (*prāṇa* and *apāna*), eye and ear, Wisdom and Strength, Power and Quickness in action, are invoked to cook it. After having repeated this mantra and made hot the offering, he says to the Hotar, "The offering is cooked, repeat the *Yajñā* for the *Dadhi*-gharma." The latter repeats, "The offering is cooked; I think it cooked in the udder (of the cow) and cooked in the fire. *Vauṣat!* Agni, eat the *Dadhi*-gharma, *Vauṣat!*" Then the Hotar repeats another mantra, *maya tyad indriyam bṛhma* (*Aśv. Sr. 5, 18*), whereupon the priests eat it.

<sup>13</sup> This is a particular Soma sacrifice, generally taken as part of *Jyotiṣṭoma*, which is said to be *saptā-saṁsthā*, i.e., consisting of seven parts.

<sup>14</sup> This refers to the arrangement for the great Soma banquets held at night when celebrating the *Atirātra*. In the evening, after a Soma libation has been given to the fire from the *Solaris Graha*, the Soma cups are passed in a certain order. There are four such orders called *gaṇas*. At the first, the cup of the Hotar takes the lead, at the second that

feast) are on the whole joined to the fifteen verses by means of which the Stotras are performed. Two<sup>11</sup> of those turns belonging always together, the number of the Stotra verses to which they (the turns) belong, is brought to thirty (by multiplying the number fifteen with these two). (But the number thirty is to be obtained in another way also for the Atirātra). The Śoṣaśi Sāman is twenty-one-fold, and the Sandhi (a Sāman at the end of Atirātra) is *trivrit*, i.e., nine-fold, which amounts in all to thirty. There are thirty nights in every month all the year round. Agni Vaisvānara is the year, and Agni is the Agniṣṭoma. The Atirātra is, by thus following (the order of) the year, comprised [236] in the Agniṣṭoma, and the Aptoryāma sacrifice follows the track of the Atirātra when entering the Agniṣṭoma. For it becomes also an Atirātra. Thus all sacrificial rites which precede the Agniṣṭoma, as well as those which come after it, are comprised in it.

All the Stotra verses of the Agniṣṭoma amount, if counted, to one hundred and ninety. For ninety are the ten *trivritas* (three times three=nine). (The number hundred is obtained thus) ninety are ten (*trivritas*), but of the number ten one Stotriyā verse is in excess; the rest is the Trivṛit (nine), which is taken twenty-one-fold<sup>12</sup> (this makes 189) and represents by this number that one (the sun) which is put over (the others), and burns. This is the Viṣuvan<sup>13</sup> (equator), which has ten Trivṛit Stomas before it and ten after it, and, being placed in the midst of both, turns above them, and burns (like the sun). The one Stotriyā verse which is in excess, is put in that (Viṣuvan which is the twenty-first) and placed over it (like a cover). This is the sacrificer. This (the twenty-one-fold Trivṛit Stoma) is the divine Kṣatram (sovereign power), which has the power of defying any attack.

He who has such a knowledge obtains the divine Kṣatram, which has the power for defying any attack, and becomes assimilated to it, assumes its shape, and takes the same place with it.

#### 42.

(*Why Four Stomas are Required at the Agniṣṭoma.*)

The Devas after having (once upon a time) been defeated by the Asuras, started for the celestial world.

of the Maitravaruna, at the third that of the Brāhmaṇāchhansi, and at the fourth that of the Achhāvika. This is thrice repeated, which makes twelve turns in all.—*Sāy.*

<sup>11</sup> Always two turns are presided over by one priest, the first two by the Adhvaryu, the following two by the Pratiprasthātar.

<sup>12</sup> The 190 Stotriya verses of the Agniṣṭoma comprise the number 21 nine times taken, one being only in excess.

<sup>13</sup> See about it in the Alt. Br. 4, 18-22.

- [287] Agni touching the sky (from his place on earth), entered the upper region (with his flames), and closed the gate of the celestial world; for Agni is its master. The Vasus first approached him and said: "Mayest thou allow us to pass over (thy flames) to enter (heaven); give us an opportunity (*ākṣa*)."<sup>18</sup> Agni said, "Being not praised (by you), I shall not allow you to pass (through the gate). Praise me now." So they did. They praised him with nine verses (the Trivrit Stoma).<sup>18</sup> After they had

" The Trivrit Stoma consists of the nine verses of the *Bahiparvamīna Stotra* (see *Sāma Veda Sāmb.* 2, 1-9), which are sung in three turns, each accompanied by the *Himkāra*. In this Stoma, the same verses are not sung repeatedly, as is the case with all other Stomas. There are three kinds (*vīṣṭuti*) of this Stoma mentioned in the *Tāṇḍya Brāhmaṇam* 2, 1-1, called the *udgati* *trivṛito vīṣṭuti*, *parivarttini*, and *kūḍayini*. The difference of these three kinds lies in the order which is assigned to each of the three verses which form one *tāra* (*paryaya*), and in the application of the *Himkāra* (the sound *hum* pronounced very loudly) which always belongs to one turn. The arrangement of all the verses which form part of the Stoma (the whole musical piece), in three turns, each with a particular order for its several verses, and their repetition, is called in the technical language of the *Sāma* singers a *vīṣṭuti*. Each Stoma has several variations. The first variation of the Trivrit Stoma is the *udgati*, i.e. the rising. This kind is very simple. The *Himkāra* is pronounced in the first *paryaya* at the first verse (*tisribhyohimkaroti sa prathamayā*), in the second at the middle verse of the triplet (*tisribhyo himkaroti sa madhyamayā*), and in the third, at the last verse (*tisribhyo himkaroti sa uttamayā*). The *parivarttini* *vīṣṭuti* consist in singing the several verses of the triplet in all three turns in the inverted order, that is to say, the first is always made the last, and the last the first (*tisribhyo himkaroti sa parāchibhīḥ*). The *kūḍayini* *vīṣṭuti* is more complicated than the two others. In the first turn, the order of the verses is inverted (*tisribhyo himkaroti sa parāchibhīḥ*), in the second turn the middle verse is made the first, the last becomes the middle verse and the first becomes the last (*tisribhyo himkaroti yd madhyamā sa prathamā, yd uttamā sa madhyamā, yd prathamā sa uttamā*); in the third turn, the last becomes the first, the first the second, and the second the last. The *Sāma* singers mark the several *tāras*, and the order of each verse in it as well as the number of repetitions by small sticks cut from the wood of the *Udumbara* tree, the trunk of which must always be placed behind the seat of the *Udgātar*. They are called *kuśas*. Each of the three divisions of each set in which they are put is called *vīṣṭava*. Their making is minutely described in the *Lāṭyāyāna Sūtras*, 2, 6.

**प्रस्तोता कुशः कारपेद्यजिपत्य वृक्षस्य । चन्द्रिस्य दीर्घसत्रे व्वेके । प्रदेशमात्रोः कुशागृष्टास्त्रकः समा मत्तोऽगुणपवृत्तुमात्रोः प्रज्ञातामाः कारपित्वा गंधैः प्रतिप्य सर्विषय सत्रेष्वेके वैष्णुतेन वसनेन परिवेष्य शौमशायाकार्पादेन केनचिद्दुपर्यै दुर्बर्था वासयेत् ।**

i.e., the *Prastotar* ought to get made the *kuśas* (small piece of wood) from a wood which is used at sacrifices. Some are of opinion that at sacrificial sessions (*sattras*) which last long, they ought to be made of *Khadira* wood only. After having got them made of the length of a span (the space between the thumb and forefinger stretched), so that the part which is covered with bark resembles the back of the *kuśa* grass, the fibre part of the stick being quite even, as big as the link of the thumb, the ends being prominent (easily to be recognized), he should besmear them with odoriferous substances, but at the *Sattras*, as some say, with liquid butter, put the cloth used for the *Vīṣṭatis*, which is made of linen, or flax, or cotton, round them and place them, above the *Udumbara* branch (always required when singing).

done, so he allowed [238] them to pass (the gate), that they might enter the (celestial) world.

The Rudras approached him and said to him, "Mayest thou allow us to pass on; give us an opportunity (by moderating thy flames)." He answered, "If I be not praised, I shall not allow you to pass. Praise me now." They consented. They praised him with fifteen verses.<sup>19</sup> After they had done so, he allowed [239] them to pass, that they might enter the (celestial) world.

The Ādityas approached and said to him, "Mayest thou allow us to pass on; give us an opportunity." He answered, "If I be not praised, I shall not allow you to pass. Praise me now!" They consented. They praised him with seventeen verses. After they had done so, he allowed them to pass, that they might enter the (celestial) world.

The Viśve Devas approached and said to him, "Mayest thou allow us to pass on; give us an opportunity." He answered: If I be not praised, I shall not allow you to pass. Praise me now!" They consented. They praised him with twenty-one verses. After they had done so, he allowed them to pass, that they might enter the (celestial) world.

The gods having praised Agni each with another Stoma (combination of verses), he allowed them to pass.

The sacrificer who praisesagni with all (four) Stomas, as well as he (the priest) who knows it (the Agniṣṭoma) will pass on beyond him (Agni, who watches with his flames the entrance to heaven).<sup>20</sup>

To him who has such a knowledge, he (Agni) allows to pass and enter the celestial world.

#### 48.

(On the Names "Agniṣṭoma, Chatuṣṭoma, Jyotiṣṭoma."

*The Agniṣṭoma is Endless).*

The Agniṣṭoma is Agni. It is called so, because they (the gods)

<sup>19</sup> This is the so-called *Panchadaśa Stoma*. The arrangement is the same as with the Trivrit Stoma. The same triplet of verses is here required for each of the three turns. Each turn is to consist of five verses. In the first turn, the first verse is chanted thrice, the second once, the third once (*pñchadhyo hīkharoti* *sa tisribhiḥ* *sa ekayf* *sa ekayf*); in the second turn the first verse is chanted once, the second thrice, the third once; in the third turn the first and second verses are chanted each once, but the third thrice. This Stoma is required for those Sāmans of the morning libation which follow the *Bahipravāṇḍas*. The *saptadaśa* and *ekavīśa* stomas follow the same order as the *panchadaśa*. The several verses of the triplet are in three turns chanted so many times as to obtain respectively the number 17 and 21. The former is appropriate to the midday libation, the latter to the evening libation.

<sup>20</sup> In this sentence, we have two peculiar forms: *utī*, instead of *atī*, beyond, and *arjatī*, 3rd pers. conjunct. middle voice, in the sense of a future.

praised him with this Stoma. They called it so to hide the proper meaning of the word ; [240] for the gods like to hide the proper meaning of words.

On account of four classes of gods having praised Agni with four Stomas, the whole was called *Chatuhstoma* (containing four Stomas). They called it so to hide the proper meaning of the word ; for the gods like to hide the proper meaning of words.

If (the Agniṣṭoma) is called *Jyotiṣṭoma*, for they praised Agni when he had risen up (to the sky) in the shape of a light (*jyotiś*). They called it so to hide the proper meaning of the word ; for the gods like to hide the proper meaning of words.

This (Agniṣṭoma) is a sacrificial performance which has no beginning and no end. The Agniṣṭoma is like the endless wheel of a carriage. The beginning (*prāyanṭya*) and the conclusion (*udayānṭya*) of it are alike (just as the two wheels of a carriage.)

About this there is a sacrificial stanza sung, "What is its (of the Agniṣṭoma) beginning, that is its end, and what is its end, that is its beginning ; just as the Sākala serpent, it moves in a circle, that none can distinguish its first part from its last part." For its opening (the *prāyanṭya*) was (also) its conclusion."<sup>2</sup>

But to this some raise objections, saying, "they make the beginning (of the Stotras of the Soma day) with the Trivṛit Stoma, and conclude with the twenty-one-fold Stoma (at the evening libation); how are they (the beginning and conclusion) then alike ?" To this one should answer, "They are alike as far as the twenty-one-fold Stoma is also a Trivṛit Stoma, for both contain triplets of verses, and have their nature."<sup>2</sup>

#### 44.

[241] (How the Śastras should be Repeated at each of the Three Libations. The Sun never rises nor sets. How the Phenomena of unrise and Sunset are to be Explained.)

The Agniṣṭoma is that one who burns (the sun). The sun shines

<sup>2</sup> This refers to the Charu oblation to be given to Aditi at the Prāyāṇīya as well as at the Udayāṇīya Ḫṛti. See I, 7.

"For performing the Trivṛit Stoma at the commencement of the morning libation, the nine Bahiṣ-pavamna verses are required which consist of three triplets (*trichas*). For performing the twenty-one-fold Stoma at the evening libation, the *Yajñayajñīya* Sāman is used, which consists only of two verses, but by repeating some parts of them twice, the number of three verses is obtained. The same triplet being canted in three turns (*paryāya*), the twenty-one-fold Stoma appears to be like the *Trivṛit*.

during the day, and the Agniṣṭoma<sup>23</sup> should be completed along with the day. It being a *sāhna*, i.e., going with the day, they should not perform it hurriedly (in order to finish it before the day is over), neither at the morning, nor midday, nor evening libations. (Should they do so) the sacrificer would suddenly die.

When they do not perform hurriedly (nly) the rites of the morning and midday libations, but hurry over the rites of the evening libation, then this, viz., the villages lying in the eastern direction, become largely populated, whilst all that is in the western direction becomes a long tract of deserts, and the sacrificer dies suddenly. Thence they ought to perform without any hurry the rites of the morning and midday, as well as those of the evening libation. (If they do so) the sacrificer will not suddenly die.

In repeating the Sastras, the Hotar ought to be guided by the (daily) course (of the sun). In the [242] morning time, at sunrise, it burns but slowly. Thence the Hotar should repeat the Sastras at the morning libation with a feeble voice.

When the sun is rising higher up (on the horizon), it burns with greater force. Thence the Hotar should repeat the Sastras at the mid-day libation with a strong voice.

When the sun faces men most (after having passed the meridian), it burns with the greatest force. Thence the Hotar should repeat the Sastras at the third (evening) libation with an extremely strong voice. He should (only) then (commence to) repeat it so (with the greatest force of his voice), when he should be complete master of his full voice. For the Sastra is Speech. Should he continue to repeat (the Sastras of the third libation) with the same strength of voice with which he commenced the repetition, up to the end, then his recitation will be admirably well accomplished.

The sun does never set nor rise. When people think the sun is setting (it is not so). For, after having arrived at the end of the day, it makes itself produce two opposite effects, making night to what is below and day to what is on the other side.

When they believe it rises in the morning (this supposed rising is

<sup>23</sup>Agniṣṭoma is here taken in the strictest sense, as meaning only a Soma festival, lasting for one day, and concluded by means of the four Stomas-mentioned. Therefore, Agniṣṭoma is often called the model (*prakṛiti*) of the Aikdhika Soma sacrifice, or such ones which last for one day only. But in a more comprehensive sense all the rites which precede it, such as the Dikṣāṇya and other Iṣṭis, and the animal sacrifices, are regarded as part of the Agniṣṭoma. For, without these rites, nobody is allowed to perform any Soma sacrifice.

thus to be accounted for). Having reached the end of the night, it makes itself produce two opposite effects, making day to what is below and night to what is on the other side.<sup>24</sup> In fact, the sun never sets. Nor does it set for him who has such a knowledge. Such a one becomes united with the sun, assumes its form, and enters its place.

### [243] FIFTH CHAPTER.

(*On the Gradual Recovery of the Sacrifice. What Men are Unfit to Officiate as Sacrificial Priests. The Offerings to the Devis and Devikâs. The Ukthya Sacrifice.*)

#### 45.

(*How the Gods recovered the Sacrifice which had gone from them. How they Performed Different Rites. Under what Conditions the Sacrifice is Effectual.*)

The sacrifice once left the gods and went to nourishing substances. The gods said, "The sacrifice has gone from us to nourishing substances, let us seek both the sacrifice and the nourishment by means of a Brâhmaṇa and the metres." So they did. They initiated a Brâhmaṇa by means of the metres. They performed all the rites of the Dikṣaṇiya Iṣṭi up to the end, including even the Patni-samyâjas.<sup>1</sup> On account of the gods having at that occasion performed all the rites at the Dikṣaṇiya Iṣṭi up to the end, including even the Patni-samyâjas,<sup>2</sup> men followed afterwards the same practice. The gods (in their search for the sacrifice) came very near it by means of the Prâyaṇiya Iṣṭi. They performed the ceremonies with great haste and finished the Iṣṭi already with the Saṁyuvâka.<sup>3</sup> This is the reason that the Prâyaṇiya Iṣṭi ends with Saṁyuvâka; for men followed (afterwards) this practice.

**244** The gods performed the rites of the Atithya Iṣṭi, and came by means of it very near the sacrifice. They concluded hastily the ceremonies with the Ilâ<sup>4</sup> (the eating of the sacrificial food). This is the

<sup>24</sup> This passage is of considerable interest, containing the denial of the existence of sunrise and sunset. The author ascribes a daily course to the sun, but supposes it to remain always in its high position in the sky, making sunrise and sunset by means of its own contrarieties.

<sup>1</sup> See page 24.

<sup>2</sup> The Patni-samyâjas generally conclude all Iṣṭis an sacrifices.

<sup>3</sup> This is a formula containing the words *śam yoh* which is repeated before the Patni-samyâjas. Āśv. Śr. S. 1, 10. The mantra which is frequently used at other occasions also, runs as follows :

तत्त्वंयोगादृशीमहे गातुं यज्ञाय गातुं यज्ञपतये दैवीः स्वस्तिरस्तु नः स्वस्तिरस्तुपेभ्यः । ऊर्जे  
जिगातुं मे पवनं शशो अस्तु दिवदेव गां चतुष्पदे ॥

<sup>4</sup> See page 41. This rite precedes the Saṁyuvâka.

reason that the Atithya Iṣṭi is finished with the Iḍā ; for men followed (afterwards) this practice.

The gods performed the rites of the Upasads<sup>5</sup> and came by means of them very near the sacrifice. They performed hastily the ceremonies, repeating only three Sāmidheni verses, and the Yājyās for three deities. This is the reason that at the Upasad Iṣṭi only three Sāmidhenis are repeated, and Yājyā verses to three deities ; for men followed (afterwards) this practice.

The gods performed the rites of the *uparasatha*<sup>6</sup> (the eve of the Soma festival). On the *uparasatha* day they reached the sacrifice. After having reached the sacrifice (*Yajña*), they performed all its rites severally, even including the Patni-samyājas. This is the reason that they perform at the day previous to the Soma festival all rites to the end, even including the Patni-samyājas.

This is the reason that the Hotar should repeat the mantras at all ceremonies preceding the Upavasatha day (at which the animal sacrifice is off ere) with a very slow voice. For the gods came at it (the sacrifice) by performing the several rites in such a manner as if they were searching (after something, i.e., slowly).

This is the reason that the Hotar may repeat on the Upavasatha day (after having reached the sacrifice) [245] the mantras, in whatever tone he might like to recite them. For, at that occasion the sacrifice is already reached (and the "searching" tone of repeating not required).

The gods, after having reached the sacrifice, said to him, "Stand still to be our food." He answered, "No. How should I stand still for you (to be your food)?" He then only looked at them. They said to him, "Because of thy having become united with a Brāhmaṇa and the metres, thou shalt stand still." He consented.

That is the reason that the sacrifice (only) when joined to a Brāhmaṇa and metres carries the oblations to the gods.<sup>7</sup>

<sup>5</sup> See 41. 23-26. At the Upasad Iṣṭi only three Sāmidheni verses are required, whilst their number in other Iṣṭis amounts to fifteen, and now and then to seventeen. See page 56.

<sup>6</sup> This is the day for the animal sacrifice, called Agni-omiyā. See 2, 1-14.

<sup>7</sup> The drift of this paragraph is to show, that, for the successful performance of the sacrifice, Brāhmaṇas, as well as the verses composed in the different metres and preserved by Brāhmaṇas only, are indispensable. The Kṣattriyas and other castes were to be deluded into the belief that they could not perform any sacrifice with the slightest chance of success, if they did not appoint rāhmaṇas and employ the verses of the Rigveda, which were chiefly preserved by the Brāhmaṇas only.

## 46.

(*On Three Mistakes which might be made in the Appointment of Priests. How they are to be Remedied.*)

Three things occur at the sacrifice : offals, devoured food, and vomited food. Offals (*jagdha*) occur when one appoints to the office of a sacrificial priest one who offers his services, thinking "he (the sacrificer) give me something, or he should choose me for the performance of his sacrifice." \* This (to appoint such a man to the office of a priest) is as should perverse as (to eat) the offals of a meal (which are generally not touched by others). For the acts of such a one do not benefit the sacrificer.

[246] Devoured (*girñam*) is that, when a sacrificer appoints some one to the office of a priest out of fear, thinking, "he might kill me (at some future occasion), or disturb my sacrifice (if I do not choose him for the office of a priest)." This is as perverse as if food is devoured (not eaten in the proper way). For the acts of such a one do not benefit the sacrificer (as little as the devouring of food with greediness benefits the body).

Vomited (*vânta*) is that, when a sacrificer appoints to the office of a priest a man who is ill-spoken of. Just as men take disgust at anything that is vomited, so the gods take also disgust at such a man. This (to appoint such a man) is as disgusting as something vomited. For the acts of such a man do not benefit the sacrificer.

The sacrificer ought not to cherish the thought of appointing any one belonging to these three classes (just described). Should he, however, involuntarily (by mistake) appoint one of these three, then the penance (for this fault) is the chanting of the Vâmadevyam Sâman. For this Vâmadevyam is the whole universe, the world of the sacrificer (the earth), the world of the immortals, and the celestial world. This Sâman (which is in the Gâyatri metre) falls short of three syllables.<sup>†</sup> When going to perform this chant, he hould divide the word *puruṣa*, denot-ing his own self, into three syllables, and insert one of them at the end of each pada (of the verse *abhi su na*). Thus he puts himself in these worlds, viz., [247] the world of the sarificer, that o the immortals, and

\* The sacrificer must always himself choose his priests by addressing them in due form. No one should offer his services ; but he must be asked by the man who wishes to perform a sacrifice.

<sup>†</sup> The Vâmadevyam consists of the three verses, *kayâ naśchitra*, *has tu satye*, and *abhi su naḥ* (See Sâmaveda Sâm. 2, 33-34). All three are in the Gâyatri metre. But the last *abhi su has*, instead of twenty-four, only twenty-one syllables, wanting in every pada one syllable. To make it to consist of twenty-four also, the repeater has at this occasion to add to the first pada *su*, to the second *ru*, to the third *sa*.

the celestial world. (By chanting this Sāman) the sacrificer overcomes all obstacles arising from mistakes in the performance of the sacrifice (and obtains nevertheless what he was sacrificing for).

He (the Ṛṣi of the Aitareyins), moreover, has told that the sacrificer should mutter (as *japa*) the Vāmadevyam in the way described (above), even if the performing priests were all of unexceptionable character.

47.

*The Offerings to Dhātar and the Devikās : Anumati, Rākṣa,  
Sinvālī, Kuhū.)*

The metres (*chhandānsi*), having carried the offerings to the gods, became (once) tired, and stood still on the latter part of the sacrifice's tail, just as a horse or a mule after having carried a load (to a distant place) stands still.

(In order to refresh the fatigued deities of the metres) the priest ought, after the Purodāsa belonging to the animal slaughtered for Mitra-Varuṇa <sup>10</sup> has been offered, portion out the rice for the *devikā havīṁśi* (offerings for the inferior deities).

For Dhātar, he should make a rice ball (the Purodāsa) to be put on twelve potsherds. Dhātar is the Vaṣṭakāra.

To Anumati (he should offer) a portion of boiled rice *charu*; for Anumati is Gāyatri.

To Rākṣa (he should offer) a portion of boiled rice; for she is Triṣṭubh.

The same (he should offer) to Sinvālī and Kuhū; for Sinvālī is Jagatī, and Kuhū Anuṣṭubh. These are all the metres. For all other metres (used at the sacrifice) follow the Gāyatri, Triṣṭubh, Jagatī, and [248] Anuṣṭubh, as their models. If, therefore, one sacrifices for these metres only, it has the same effect as if he had sacrificed for all of them.

The (common) saying, "the horse if well managed (*suhita*) puts him (the rider) into ease," is applicable to the metres; for they put (if well treated) the sacrificer into ease (*sudha*, comfort or happiness of any kind). He who has such a knowledge, obtains such a world (of bliss) as he did not expect.

Regarding these (*devikā*) oblations, some are of opinion that before each oblation to all (the several) goddesses, the priest ought to make an oblation of melted butter to Dhātar; for thus he would make all the goddesses (to whom oblations are given along<sup>\*</sup> with the Dhātar) cohabit with the Dhātar.

<sup>10</sup> This is done at the end of the Agnistoma sacrifice.

About this they say : it is laziness<sup>11</sup> (at a sacrifice) to repeat the same two verses (the Puronuvākyā and Yājyā for the Dhātar) on the same day (several times).<sup>12</sup> (It is sufficient to repeat those two verses once only.) For even many wives cohabit with one and the same husband only. When the Hotar, therefore, repeats, before addressing the (four) goddesses, the Yājyā verse for the Dhātar, he thus [249] cohabits with all goddesses. So much about the oblations to the minor goddesses (*devikā*).

## 48.

(*The Offerings for Sūrya and the Devis, Dyāus, Uṣás, Gāus, Prithivi, who are Represented by the Metres. When Oblations should be given to both the Devikās and Devis. Story of Vriddhadyumna.*)

Now about the offerings to the goddesses (*devi*).<sup>13</sup>

The Adhvaryu ought to portion out for *Sūrya* (the sun) rice for a ball to be put on one potsherd (*ekakapāla*). *Sūrya* is Dhātar (creator), and this is the *Vaṣṭakāra*.

To *Dyāus* (Heaven) he ought to offer boiled rice. For *Dyāus* is Anumati, and she is *Gāyatri*.

To *Uṣás* (Dawn) he ought to offer boiled rice. For *Uṣás* is *Rākā*, and she is *Trisṭubh*.

To *Gāus* (Cow) he ought to offer boiled rice. For *Gāus* is *Sinivalī*, and she is *Jagati*.

To *Prithivi* (Earth) he ought to offer boiled rice. For *Prithivi* is *Kuhu*, and she is *Anuṣṭubh*.

All other metres which are used at the sacrifice, follow the *Gāyatri*, *Trisṭubh*, *Jagati* and *Anuṣṭubh* as their models (which are most frequently used).

<sup>11</sup> The word *jdmī* is explained by *Ālasajam*.

<sup>12</sup> Both the *Anuvākyā* and *Yājyā* for the Dhātar are not in the *Samhitā*, but in the *Aval. Śr. S. 6, 14*. The *Anuvākyā* is :

धाता ददातु दाश्युषे प्राचीं जीवातुमदितीं ।

वर्य देवस्य धीमहि तुमति वाजिनीवतः ॥ (Atharvaveda S. 7, 17, 2).  
The *Yājyā* is :

धाता प्रजानामुत्तराय हृशे धातेदं विश्वं भुवनं जप्तान् ।

धाता कुष्ठोभनिमिषाभिच्छु धात्र इदन्यं शूतवश्चुहोता ॥

The oblations to the Dhātar who is the same as *Tvaṣṭar*, and the four goddesses mentioned, form part of the *Udayanīya* or concluding *Īṣṭi*. The ceremony is called *Maitrā-varuṇī āmikād*, (i.e., the *āmikā* dish for Mitra-Varuṇa). Mitra-Varuṇa are first invoked, then follow Dhātar and the goddesses.

<sup>13</sup> Instead of the *devikā* offerings those for the *devi*s might be chosen. The effect is the same. The place of the Dhātar is occupied by *Sūrya*, who himself is regarded as a Dhātar, i.e., Creator.

The sacrifice of him who, having such a knowledge, gives oblations to these metres,<sup>14</sup> includes (then) oblations to all metres.

The (common) saying, "the horse, if well managed, puts him (the rider) into ease," is applicable to the metres; for they put the sacrificer (if well treated) [250] into ease (*sudhā*). He who has such a knowledge, obtains such a world (of bliss) as he did not expect.

Regarding these (oblations to the Devis), some are of opinion that, before each oblation to all (the several) goddesses, one ought to offer melted butter to Sūrya; for thus one would make all goddesses cohabit with Sūrya.

About this they say, it is laziness at a sacrifice to repeat (several times) the same two verses (the Puronuvākyā and Yājyā for Sūrya) on the same day. (It is sufficient to repeat those verses once only). For even many wives cohabit with one (and the same) husband only. When the Hotar, therefore, repeats before addressing the (four) goddesses, the Yājyā verse for Sūrya, he thus cohabits with all goddesses.

These (Sūrya with Dyāus, &c.) deities are the same as those others (Dhātar with Anumati, &c.) One obtains, therefore, through one of these (classes of deities), the gratification of any desire which is in the gift of both.

The priest ought to portion out a rice-cake ball for both these classes (of deities) for him who desires the faculty of producing offspring (to make him obtain) the blessings contained in both. But he ought not to do so for him who sacrifices for acquiring great wealth only. If he were to portion out a rice-cake ball for both these classes (of deities) for him who sacrifices for acquiring wealth only, he has it in his power to make the gods displeased (jealous) with the wealth of the sacrificer (and deprive him of it); for such one might think (after having obtained the great wealth he is sacrificing for), 'I have enough (and do not require anything else from the gods).'

*Suchivrikṣa Gaupālāyana* had once portioned out the rice ball for both classes (of deities) at the sacrifice [251] of *Vriddhadyumna Pratārina*. As he (afterwards) saw a prince swim (in water), he said, "This is owing to the circumstance that I made the goddesses of the higher and lower ranks (*devīs* and *devikās*) quite pleased at the sacrifice of that king; therefore the royal prince swims (in the water). (Moreover, he saw not only

<sup>14</sup> The instrumental *etīkā chhandobhīḥ* must here be taken in the sense of a dative. For the whole refers to oblations given to the metres, not to those offered through them to the gods.

him) but sixty-four (other) heroes always steel-clad, who were his sons and grandsons.<sup>15</sup>

49.

(*Origin of the Ukthya. The Sākhamāśram Sāmans. The Pramāhiṣṭhiya Sāman.*)<sup>16</sup>

The Devas took shelter in the Agniṣṭoma, and the Asuras in the Ukthyas. Both being (thus) of [252] equal strength, the gods could not turn them out. One of the Rishis, Bharadvāja, saw them (and said), "These Asuras have entered the Ukthas (Śastras); but none (else) sees them." He called out Agni with the mantra : *ehy û ū brarāvī* (6, 16,

<sup>15</sup> The king had performed the sacrifice for obtaining offspring, and became blessed with them.

<sup>16</sup> The Ukthya is a slight modification of the Agniṣṭoma sacrifice. The noun to be supplied to it is *kṛtu*. It is a Soma sacrifice also, and one of the seven Saṁsthās or component parts of the Jyotiṣṭoma. Its name indicates its nature. For *Ukthya* means "what refers to the Uktha," which is an older name for Śāstra, i.e., a recitation of one of the Hotṛ priests at the time of the Soma libations. Whilst the Agniṣṭoma has twelve recitations, the Ukthya has fifteen. The first twelve recitations of the Ukthya are the same as those of the Agniṣṭoma; to these, three are added, which are wanting in the Agniṣṭoma. For, at the evening libation of the latter sacrifice, there are only two Śastras, the Vaiśvadeva and Agni-Māruta, both to be repeated by the Hotar. The three Śastras of the so-called Hotrakus, i.e., minor Hotṛ-priests, who are (according to Āśval. sr. S. 5, 10), the *Prasāstar* (another name of the *Maitrdevaruṇa*), the *Bṛhma-jāchhansi*, and *Achhadrūpa*, are left out. But just these three Śastras which are briefly described by Āśvalāyana (sr. S. 6, 1) form a necessary part of the Ukthya. Thus this sacrifice is only a kind of supplement to the Agniṣṭoma.

There is some more difference in the Sāmans than in the Rik verses required at the Ukthya. Of the three triplets which constitute the *Bahiṣpavamīna Stotra* (see page 120) at the morning libation of the Agniṣṭoma, only the two last are employed: for the first another one is chosen, *pācvara vāčo agriyah* (Sām. Samah. 2, 125—27). The four remaining Stotras of the morning libation, the so-called *Agya-stotrāṇi*, are different. They are all together in the *Sāmaveda Samh.* (2, 140-152). At the midday libation, there is the *Bṛihat-Sāma* (*tadā iddhi haēāmahe*, Sām. S. 2, 150-160) used instead of the *Rathantaram*; the *Śyuitam* (*ubhi prā vāb surādha-sam*, Sām. S. 2, 161-62 (instead of the *Vāmadevyam*). At the evening libation, there are three Stotras required, in addition to those of the Agniṣṭoma. (See note 18 to this chapter).

In the *Hirapyaśesi Sūtras* (9, 18), the following description of the Ukthya is given :

उक्थ्येन पशुकामो यजेत् । तस्याग्निष्ठोमे कवयो व्याख्यातः । पंचदश छृदिसदः कतुकरणं हुवा एतेन मंत्रेण मध्यमे परिधावभ्यंतरज्ञेवं निर्माणयन्द्रापमुक्त्ये द्वितीयं सबनोयमाक्षमते । द्वितीयहवने धाराग्रहकाल आप्रवयणं गृहीरवोक्त्यं गृहणात्येग्निष्ठोमचमसानुन्नयं चिभ्यञ्चमसगणेभ्यो राजानमतिरेकवयति सर्वे राजानमुन्नय मालिरो रिवो दशाग्निः कलशो मृदुवा न्युवत्तेति च हुप्यत पूतदग्निष्ठोमचमसाना संप्रैषस्य यो ष उत्तमः संख्यानमसगणात्मसुन्नयनेतत्संप्रेष्यत्प्राग्निष्ठोमचमसैः प्रचयं चिभिहवध्यविप्रहैः प्रचरतो यथा पुरस्तादिद्वाव वस्त्राभ्यां त्वेति प्रथमे महायसादनौ संनमन्तीम्बाद्वृहस्पतिभ्यां त्वेति द्वितीय द्वृहस्पतिभ्यां त्वेति तृतीये ।

16). The *itard gitab*, i.e., other voices (mentioned in this verse) are those of the Asuras. Agni rose thereupon<sup>17</sup> and said : " What is it, then, that the lean, long, pale has to tell me ? " For Bharadvāja was lean, of high stature, and pale. He answered, " These Asuras have entered the Ukthas (Sastras) ; but nobody is aware of them."

Agni then turned into a horse, ran against them and overtook them. This act of Agni became the *Sākamaśvam*<sup>18</sup> Sāman. Thence it is called so from *asva*, a horse).

[253] About this they say, the priest ought to lead the Ukthas by means of the *Sākamaśvam*. For if the Ukthas (Sastras) have another head save the *Sākamaśvam*, they are not led at all.

They say, the priest should lead (the Ukthas) with the *Pramāhiṣṭhiya* Sāman (Sām. Samh. 2, 228, 229 = 2, 2, 2, 17, 1, 2) ; for, by means of this Sāman, the Devas had turned the Asuras from the Ukthas.

(Which of both these opinions is preferable, cannot be settled.) He is at liberty" to lead (the Ukthas) by means of the *Pramāhiṣṭhiya* or the *Sākamaśva*."

## 50.

(*The Sastras of the Three Minor Hotri-priests at the Evening Libation of the Ukthya Sacrifice.*)

The Asuras entered the Uktha (Sastra) of the Maitravaruṇa. Indra said, " Who will join me, that we both might turn these Asuras out from here (the Sastra of the Maitravaruṇa) ? " " I," said Varuṇa. Thence the Maitravaruṇa repeats a hymn for Indra-Varuṇa<sup>19</sup> at the evening libation. Indra and Varuṇa then turned them out from it (the Sastra of the Maitravaruṇa).

[254] The Asuras having been turned out from this place, entered the Sastra of the Brāhmaṇāchhaṁsi. Indra said, " Who will join me, that we both might turn the Asuras out from this place ? " Bṛihaspati answered, " I (will join you)." Thence the Brāhmaṇāchhaṁsi repeats at

<sup>17</sup> Sāy. reads *upottīṣṭhanu*, but my MSS. have all *upottīṣṭhanu*, u being an enclitic.

<sup>18</sup> This Sāman consists of the three verses, *chy n̄̄su brahmaṇi yatra kucha te* and *na hi te pūrtam* (Śāmaṭeda Samh. 2, 55-57). This Sāman is regarded as the leader of the whole Ukthya ceremony, that is to say, as the principal Sāman. Thence the two other Sāmans, which follow it at this ceremony, the *Sāusharam* (*vedyam u tēm*, Samh. 2, 58-59), 5 and the *Nārmadhasam* (*adhī hindra giriṇa* 2, 60-62), are called in the Sāma-prayogas the second and third *Sākamaśvam*.

<sup>19</sup> At the Ukthya ceremonies which were performed in the Dekkan, more than ten years ago, only the *Sākamaśvam* Sāman was used.

<sup>20</sup> This meaning is conveyed by the particle *aha*, which has here about the same sense as *ethei*, as Sāy. justly remarks.

<sup>21</sup> This is *Indra-Varuṇa yuḍam* (7, 82).

the evening libation an Aindra-Bṛhaspatya hymn<sup>22</sup>. Indra and Bṛhaspati turned the Asuras out from it.

The Asuras, after having been turned out from it, entered the Sastra of the Achhāvāka. Indra said, "Who will join me, that we both might turn out the Asuras from here?" Viṣṇu answered, "I (will join you.)" Thence the Achhāvāka repeats at the evening libation an Aindrā-Vaiṣṇava hymn.<sup>23</sup> Indra and Viṣṇu turned the Asuras out from this place.

The deities who are (successively) praised along with Indra, form (each) a pair with (him). A pair is a couple, consisting of a male and female. From this pair such a couple is produced for production. He who has such a knowledge, is blessed with children and cattle.

The Rituyājas of both the Potar and Neṣṭar amount to four.<sup>24</sup> The (Yājyās to be recited by them along with the other Hotars) are six verses. This is a Virāt which contains the number ten. Thus they complete the sacrifice with a Virāt, which contains the number ten (three times ten).

<sup>22</sup> This is *ad apruto na vayo* (10, 68).

<sup>23</sup> This is *sām pādī karmaṇā* (6, 69).

<sup>24</sup> The Potar has to repeat the second and eighth, the Neṣṭar the third and ninth Rituyāja, see page 135-36. At each of the three Sastras of the Ukthya, each of these two priests has also to recite a Yājya. This makes six. If they are added to the four Rituyājas, then the number ten is obtained, which represents the Virāt.

[255] FOURTH BOOK.

FIRST CHAPTER.

(On the Solasī and Atirātra Sacrifices.)

1.

(On the Nature of the Solasī, and the Origin of its Name. On the Anuṣṭubh Nature of the Solasī Sastra.)

The gods prepared for Indra, by means (of the Soma ceremony) of the first day<sup>1</sup>, the thunderbolt; by means (of the Soma ceremony) of the second day, they cooled it (after having forged it, to increase its sharpness); by means (of the Soma ceremony) of the third day, they presented it (to him); by means (of the Soma ceremony) of the fourth day, he struck with it (his enemies).

Thence the Hotar repeats on the fourth day the Solasī Sastra. The Solasī is the thunderbolt. [256] By reciting the Solasī on the fourth day, he strikes a blow at the enemy (and) adversary (of the sacrificer), in order to put down any one who is to be put down by him (the sacrificer).

The Solasī is the thunderbolt; the Sastras (Ukthas) are cattle. He repeats it as a cover over the Sastras (of the evening libation). By doing so he surrounds cattle with a weapon (in the form of) the Solasī (and tames them). Therefore cattle return to men if threatened round about with the weapon (in the form) of the Solasī.

<sup>1</sup> The first, second day, &c. refer to the so-called Sal-aka or six days' sacrifice, about which see the 3d chapter of this Pañchikā.

The Solasī sacrifice is almost identical with the Ukthya. The Sāmans and Sastras at all three libations are the same. The only distinctive features are the use of the Solasī graha, the chanting of the Gaurivitam or Nānādam Sāman, and the recital of the Solasī Sastra, after the Ukthāni (the Sāmans of the evening libation) have been chanted, and their respective Sastras recited. The Solasī Sastra is of a peculiar composition. It is here minutely described, and also in the Āśv. Sr. S. 6, 2. The number sixteen prevails in the arrangement of this Sastra, which is itself the sixteenth on the day on which it is repeated. Thence the name. "The substantive to be supplied is, kratu. The whole term means, the sacrificial performance which contains the number sixteen." The Anuṣṭubh metre consisting of twice sixteen syllables, the whole Sastra has the Anuṣṭubh character. It commences with six verses in the Anuṣṭubh metre, called by Āśv. though improperly, Stotriya and Anurūpa (for the Stotriya verse of the Sastra is always chanted by the Sāma singers, but this is not the case with the verse in question). These are: usvī somā indra te (1, 84, 1-6).

Thence a horse, or a man, or a cow, or an elephant, after having been (once) tamed, return by themselves (to their owner), if they are only commanded (by the owner) with the voice (to return).

He who sees the weapon (in the form of) the Śoļaśī (Sastra), is subdued by means of this weapon only. For voice is a weapon, and the Śoļaśī is voice (being recited by means of the voice).

About this they ask, Whence comes the name "Śoļaśī" (sixteen)? (The answer is) There are sixteen Stotras, and sixteen Sastras. The Hotar stops after (having repeated the first) sixteen syllables (of the Anuṣṭubh verse required for the Śoļaśī Sastra), and pronounces the word *om* after (having repeated the latter) sixteen syllables (of the Anuṣṭubh). He puts in it (the hymn required at the Śoļaśī Sastra) a Nivid of sixteen padas (small sentences). This is the reason that it is called Śoļaśī. But two syllables are in excess (for in the second-half there are eighteen, instead of sixteen) in the Anuṣṭubh, [257] which forms a component part of the Śoļaśī Sastra. For Speech (represented by the Anuṣṭubh) has (as a female deity) two breasts; these are truth and untruth. Truth protects him who has such a knowledge, and untruth does no harm to such one.

## 2.

(*On the Way of Repeating the Śoļaśī Sastra. On the Application of the Gaurivitti or Nānada Sāman.*)

He who desires beauty and the acquirement of sacred knowledge ought to use the *Gaurivitam*<sup>3</sup> as (the proper) Sāman at the Śoļaśī (ceremony). For the *Gaurivitam* is beauty and acquirement of sacred knowledge. He who having such a knowledge uses the *Gaurivitam* as (the proper Sāman at the Śoļaśī ceremony) becomes beautiful and acquires sacred knowledge.

They say, the *Nānadam*<sup>4</sup> ought to be used as (the proper) Sāman at the Śoļaśī (ceremony). Indra lifted his thunderbolt to strike Vṛitra; he struck him with it, and, hitting him with it, killed him. He, after having been struck down, made a fearful noise (*ryanadat*). Thence the *Nānada Sāman* took its origin, and therefore it is called so (from *nad* to scream). This Sāman is free from enemies; for it kills enemies. He who having such a knowledge uses the *Nānada Sāman* at the Śoļaśī (ceremony) gets rid of his enemies, (and) kills them.

If they use the *Nānadam* (Sāman), the several padas of verses in two metres at the Śoļaśī Sastra are not to be taken out of their natural

<sup>3</sup> This is *Indra jujasva pra vahā* (Sām. Samh. 2, 302-304). These verses are not to be found in the Rigveda Sāmhitā, but in Āśv. Sr. S. 6, 2.

<sup>4</sup> This is *praty asmi pipishate* (Sām. Samh. 2, 6, 3, 2, 1, 4).

connection to [258] join one pada of the one metre to one of the other<sup>5</sup> (*avihrita*). For the Sāma singers do the same, using verses which are not joined in the *vihrita* way for singing the Nānada Sāman.

If they use the Gaurivitam, several padas of verses in two metres used at the Śoḍasi are to be taken out of their natural connection, to join one pada of the one metre to one of the other (*vihrita*). For the Sāma singers do the same with the verses which they use for singing.<sup>6</sup>

## 3.

*The Way in which the Padas of Two Different Metres are Mixed in the Śoḍasi Sastra is Shown.)*

Then (when they use the Gauriviti Sāman) the Hotar changes the natural position of the several padas of two different metres, and mixes them (*vyatisajati*). He mixes thus Gāyatrīs and Pañktis, *ātvā vahantu* (I, 16, 1-3), and *upa ṣu śriṇuhi* (I, 82, 1-3-4).<sup>7</sup> Man has the nature of the Gāyatri, [259] and cattle that of the Pañkti. (By thus mixing together Gāyatri and Pañkti verses) the Hotar mixes man among cattle, and gives him a firm footing among them (in order to become possessed of them).

As regards the Gāyatri and Pañkti, they both form two Anuṣṭubhs (for they contain as many padas, viz., eight, as both Gāyatri and Pañkti taken together). By this means, the sacrificer becomes neither separated from the nature of Speech which exists in form of the Anuṣṭubh, nor from the nature of a weapon (Speech being regarded as such a one).

He mixes verses in the Uṣṇih and Brīhati metres, *yad indra pritaniṣye* (8, 12, 25-27) and *ayam te astu haryata* (3, 44, 1-3). Man has the nature of Uṣṇih, and cattle that of Brīhati. (By thus mixing together Uṣṇih and Brīhati verses) he mixes man among cattle, and gives him a firm footing among them.

<sup>5</sup> All the words from "the several padas" to "other" are only a translation of the term *avihrita*, in order to make it better understood.

<sup>6</sup> The reason of this is, that the recitations of the Hotṛi-priest must correspond with the performances of the Sāma singers.

<sup>7</sup> Skt. shows the way in which the metres are mixed in the two verses :  
(Gāyatri) *imā dhānd gṛītaśnūro hari thopa cakrataḥ indram sukhataṁ rathā* (I, 16, 2).  
(Pañkti) *suzāñdrīśam te vayam maghāvan vandīśimahi.*

*pra nūnāḥ pūrṇāvandhuraḥ stuto yāhi viśdn̄ anu yojānvindra to hari.*

The Gāyatri has three, the Pañkti five feet (padas), each consisting of eight syllables. The two padas which the Pañkti has in excess over the Gāyatri, follow at the end without any corresponding Gāyatri pada. After the second pada of the Pañkti, there is the prokṣaṇa made (i.e., the syllable om is pronounced), and, likewise, after the fifth. The two verses, just mentioned, are now mixed as follows : *imā dhānd gṛītaśnūrah suzāñdrīśam te vayam hari thopa cakrataḥ maghāvan vandīśimahom indrum sukhataṁ rathā pra nūnāḥ pūrṇāvandhuraḥ stuto yāhi viśdn̄ anu yojānvindra to karom.*

As regards the Uṣnih and Brīhati, they both form two Anuṣṭubhs. By this means the sacrificer becomes neither separated, &c.

He mixes a Dvipād (verse of two padas only) and a Triṣṭubh, a *dhārṣv asmāi* (7, 34, 4), and *brahmaṇa vīra* (7, 29, 2). Man is *dvipādin* i.e., has two feet, and strength is Triṣṭubh. (By thus mixing a Dvipād and Triṣṭubh), he mixes man with Strength (provides him with it) and makes him a footing in it. That is the reason that man, as having prepared for him a footing in Strength, is the strongest of all animals. The Dvipādy verse consisting of twenty syllables, and the Triṣṭubh (of forty-four), make two Anuṣṭubhs (sixty-four syllables). By this means, the sacrificer becomes neither separated, &c.

He mixes Dvipādas and Jagatis, viz., *eṣa brahmārya hitvam* (Āsv. Sr. S. 6, 2) \* and *pra te māhe* [260] 10, 96, 1-3). (Man is Dvipād, and animals have the nature of the Jagati. (By thus mixing Dvipād and Jagati verses) he mixes man among cattle, and makes him a footing among them. That is the reason that man, having obtained a footing among cattle, eats (them) \* and rules over them, for they are at his disposal.

As regards the Dvipād verse consisting of sixteen syllables and the Jagati (consisting of forty-eight), they both (taken together) contain two Anuṣṭubhs. By this means, the sacrificer, &c.

He repeats verses in metres exceeding the number of padas of the principal metres, <sup>1°</sup> viz., *trikadrukeśu mahiṣo* (2, 22, 1-3), and *proṣṭas-mai puro ratham* (10, 133, 1-3). The juice which was flowing from the metres, took its course to the *atichhandas*. Thence such metres are called *atichhandas*, (i. e., beyond the metre, what has gone beyond, is in excess).

This Solaśi Śastra being formed out of all metres, he repeats verses in the Atichhandas metre.

Thus the Hotar makes (the spiritual body of) the sacrificer consist of all metres.

\* These verses are not to be found in the Rigveda Samhitā. I, therefore, write them out from my copies of the Āśval. Sūtras : -

१४ वद्या य चर्तविषः । इन्द्रो नाम भुतो गृष्णः ॥

विन् तयो यथा पव । इन्द्र त्वद्यन्ति रात्रयः ॥

त्वमिक्षुवस्पते । यन्ति निरोग संयत ॥

<sup>1°</sup> That atti " he eats," put here without any object, refers to " paśuah," animals, follows with certainty from the context. Sāy. suppli<sup>o</sup>'s *kṛīra*, milk, &c., for he abhorred the idea that animal food should be thus explicitly allowed in a sacred text.

\* Thus I have translated the term *atichhandas*, i.e., having excess in the metre. The verses mentioned contain seven padas or feet, which exceeds the number of feet of all other metres.

He who has such a knowledge prospers by means of the Śoḍasi consisting of all metres.

## 4.

[ 261 ] (*The Upasargas taken from the Mahānāmnis. The Proper Anuṣṭubhs. Consequences of Repeating the Śoḍasi Sastra in the Vihrita and Avihrita way. The Yajyā of the Śoḍasi Sastra.*)

He makes the additions<sup>11</sup> (*upasarga*), taking (certain parts) from the *Mahānāmnī* verses.

The first *Mahānāmnī* (verse) is this world (the earth), the second the air, and the third that world (heaven). In this way, the Śoḍasi is made to consist of all worlds.

By adding parts from the *Mahānāmnī* (to the Śoḍasi), the Hotar makes the sacrificer participate in all worlds. He who has such a knowledge, prospers by means of the Śoḍasi being made to consist of all the worlds.

He repeats (now) *Anuṣṭubhs* of the proper form,<sup>12</sup> viz., *pra pra ca triṣṭubham* (8, 58, 1), *archata prârchata* (8, 58, 8-10), and *yo vyatiñr aphâṇayat* (8, 58, 13-15).

[ 262 ] That the Hotar repeats *Anuṣṭubhs* of the proper form (after having obtained them only in an artificial way) is just as if a man, after having gone here and there astray, is led back to the (right) path.

He who thinks that he is possessed (of fortune) and is, as it were, sitting in fortune's lap (*gatâśrî*), should make his Hotar repeat the Śoḍasi in the *avihrita* way, lest he fall into distress for the injury done to the metres (by repeating them in the *vihrita* way).

But if one wishes to do away with the consequences of guilt (to get out of distress and poverty), one should make the Hotar repeat the Śoḍasi in the *vihrita* way.

<sup>11</sup> These additions are called *upasargas*. They are five in number, and mentioned by Āśv. 6, 2. They are all taken from different verses of the so-called *Mahānāmnī*, commencing with विदा मध्यनिवद् गातुं which make up the fourth Aranyaka of the Aitareya Brâhm. These five *upasargas* make together one *Anuṣṭubh*. They are: (1) प्रचेतन (2) प्रचेतय (3) आयाहि रिव मस्त. (4) कतुरवन्द चते वृहत् (5) सुजमावेहि नो वसे. Their application is different according to the *avihrita* or *vihrita* way of repeating the Śoḍasi Sastra. If the Sastra is to be repeated in the former way, they are simply repeated in the form of one verse, after the recital of the Atichandas verses. But if it be repeated in the *vihrita* way, the several *upasargas* are distributed among the five latter of the six Atichandas verses, in order to bring the number of syllables of each such verse to sixty-four, to obtain the two *Anuṣṭubhs* for each.

<sup>12</sup> As yet the *Anuṣṭubhs* were only artificially obtained by the combination of the padas of different other metres.

For (in such cases) man is, as it were, intermixed with the consequences of guilt (with the *papman*). By thus repeating the *Soļasi* in the *vihṛita* way, the Hotar takes from the sacrificer all sin and guilt. He who has such a knowledge becomes free from (the consequences of) guilt.

With the verse *ud yad bradhnasya viṣṭapam* (8, 58, 7) he concludes. For the celestial world is the “*bradhnasya viṣṭapam*.” Thus he makes the sacrificer go to the celestial world.

As Yājyā verse he repeats *apāḥ purveṣām harivāḥ* (10, 96, 13).<sup>12</sup> By repeating this verse as Yājyā (of the *Soļasi Sastra*) he makes the *Soļasi* to consist of all libations (*savanāni*). The term *apāḥ*, thou hast drunk (used in this verse) signifies the Morning Libation. Thus he makes the *Soļasi* to consist of [ 263 ] the Morning Libation. The words *atho idam savanam kevalam te*, i.e., this libation here is entirely thy own, signifies the Midday Libation. Thus he makes the *Soļasi* to consist of the Midday Libation. The words, *mamaddhi somam*, i.e., enjoy the Soma, signify the Evening Libation, which has its characteristic the term *mad*, to enjoy, to be drunk. Thus he makes the *Soļasi* to consist of the Evening Libation. The word *vriṣṇi*, i.e., bull (contained in the last pada), is the characteristic of the *Soļasi*.

By repeating as Yājyā (for the *Soļasi*), the verse just mentioned, the *Soļasi* is made to consist of all Libations. Thus he makes it to consist of all Libations. He who has such a knowledge prospers through the *Soļasi*, which consists of all Libations.

(When repeating the Yājyā) he prefixes to each (of the four) pada,<sup>13</sup> consisting of eleven syllables, an *upasarga* of five syllables (taken) from the Mahānāmnis. Thus he makes the *Soļasi* to consist of all metres. He who has such a knowledge prospers by means of the *Soļasi*, which is made to consist of all metres.

<sup>12</sup> The whole of the verse is as follows :—

अपाः पूर्वेषां हस्तिकः सुतानामयो इदं सवनं केवलं ते ।  
ममदि सोमं मधुमन्तमिन्द्रं सवा तृपन् जठर आगृषस्व ॥

i.e., “Thou hast drunk, O master of the two yellow horses (Indra)! of the Soma drops formerly prepared for thee. This libation here is entirely thy own (thou hast not to share it with any other god). Enjoy, O Indra! the honey-like Soma. O bull! increase thy strength by (receiving) all this (quantity of Soma) in (thy) belly.

<sup>13</sup> These four *upasargas* are :

- a) पूर्वाशैष
- b) पूर्वहीन्द्रं
- c) पूर्वाहि शक्ते
- d) वरो हि शक्ते

They are thus prefixed :

पूर्वाशैषापाः पूर्वेषां पूर्वहीन्द्रायोः इदं ॥ &c

These *Upasargas* are prefixed to the Yājyā, in order to obtain two *Anuṣṭubhs* (sixty-four syllables).

## 5.

(*Atirātra. Its origin. The three Paryāyas.*)

The Devas<sup>15</sup> took shelter with Day, the Asuras with Night. They were thus of equal strength, and [ 264 ] none yielded to the other. Indra said, "Who, besides me, will enter Night to turn the Asuras out of it?" But he did not find any one among the Devas ready to accept (his offer), (for) they were afraid of Night, on account of its darkness being (like that of) Death. This is the reason that even now one is afraid of going at night even to a spot which is quite close. For Night is, as it were, Darkness, and is Death, as it were. The metres (alone) followed him. This is the reason that Indra and the metres are the leading deities of the Night (of the nightly festival of Atirātra). No Nivid is repeated, nor a Puroruk, nor a Dhāyya ; nor is there any other deity save Indra and the metres who are the leading (deities). They turned them out by going round (*paryāyam*) with the *Paryāyas* (the different turns of passing the Soma cups). This is the reason that they are called *paryāya* (from i to go, and *pari* around).

By means of the first *Paryāya* they turned them out of the first part of the night; by means of the middle *Paryāya* out of midnight, and by means of the third *Paryāya* out of the latter part of the night. The metres said to Indra, "Even we (alone) are following (thee, to turn the Asuras) out of the Dark one (*śarvard*, night)." He (the sage Aitareya) therefore called them (the metres) *apiśarvarāṇi*, for they had Indra, who was afraid of the darkness of night (as) of death, safely carried beyond it. That is the reason that they are called *apiśareadāṇi*.

## 6.

(*The Sastras of Atirātra at the Three Paryāyas. Sandhi Stotra.*)

The Hotar commences (the recitations at Atirātra) with an Anuṣṭubh verse containing the term *andhas*, i.e., darkness, viz., *pāntām d ro andhasah* (8, 81, 1.) [ 265 ] For night belongs to Anuṣṭubh; it has the nature of night.

As appropriate Yājyā verse (at the end of each turn of the three Paryāyas)<sup>16</sup> Triṣṭubhs containing the terms—*andhas*, darkness, *pō* to, drink,

<sup>15</sup> The same story with some trifling deviations in the wording only is recorded in the Gopatha Brāhmaṇam of the Atharvaveda, 10, 1.

<sup>16</sup> There are four turns of the Soma cups passing the round in each *Paryāya*, or part of the night. At the end of each, a Yājyā is repeated, and the juice then sacrificed. There is at each turn (there are on the whole twelve) a *Sastra* repeated, to which a Yājyā belongs. The latter contains always the terms indicated. See, for instance, the four Yājyā used at the first *Paryāya* (Āśv. Śr. S. 6,4) *adhoaryavo bhurata indriya*, 2, 14, 1. (repeated by the Hotar). In the second pada, there are the words, *madyam andhas*, "the inebriating

and *mad*, to be drunk, are used. What is appropriate at the sacrifice, that is successful.

The Sāma singers repeat when chanting at the first Paryāya twice the first padas only of the verses (which they chant). By doing so they take from them (the Asuras) all their horses and cows.

At the middle Paryāya, they repeat twice the middle padas. By doing so, they take from them (the Asuras) their carts and carriages.

At the last Paryāya, they repeat twice when chanting the last padas (of the verses which they chant). By doing so, they take from them (the Asuras) all things they wear on their own body, such as dresses, gold and jewels.

He who has such a knowledge deprives his enemy of his property, (and) turns him out of all these worlds (depriving him of every firm footing).

[ 266 ] They ask, How are the Pavamāna Stotras<sup>17</sup> provided for the night, whereas such Stotras refer only to the day, but not to the night? In what way are they both made to consist of the same parts (to have the same number of Stotras and Sastras)?

The answer is, (They are provided for) by the following verses, which form part of the Stotras as well of the Sastras (at the Atirātra): *indrāya madrane sutam* (8, 81, 19. Sāmaveda Samh. 2, 72), *idam rsao sutam andhaḥ* (8, 2, 1, Sām. S. 2, 84), *idam hyanvojasā sutam* (3, 51, 10. Sām. S. 2, 87). In this way, the night becomes also provided with *Pavamānas* (for the verses mentioned contain the term *suta*, i.e., squeezed, referring to the squeezing of the Soma juice, which term is proper to the Pavamāna Stotra); in this way, both (day and night) are provided with Pavamānas, and made to consist of the same (number of) parts.

They ask, As there are fifteen Stotras for the day only, but not for

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darkness" (symbolical name of the Soma juice). The Yājyā of the Maitrāvaruna is, *asya madā puruṣarpāñhi* (6, 44, 14). It contains the term *madā*, "to get drunk," and *pā*, "to drink," in the last pada. The Yājyā of the Brāhmaṇāchhamī is *apsu dhūtasya harivā pība* (10, 104, 2). This verse contains both the terms *pī*, "to drink" (in *pība* of the first pada), and *madā*, "to be drunk" (in the last pada). The Yājyā of the Achhāvāka is, *indra pība tubhyam* (6, 40, 1). It contains both the terms, *pī*, and *madā*. The Yājyā of the Hotar in the second Paryāya is, *apdyanyayāñdhaso madāya* (2, 19, 1); it contains all three terms, "darkness, to drink, and to be drunk."

<sup>17</sup> This question refers to the Stotras to be chanted for the purification of the Soma juice, which are, at the morning libation, the Bahis-pavamāna, at midday, the Pavamāna, and in the evening, the Arbhava-pavamāna. At night, there being no squeezing of the Soma juice, there are, properly speaking, no Pavamāna Stotras required. But to make the performance of day and night alike, the Pavamāna Stotras for day and night are to be indicated in one way or other in the Stotras chanted at night. This is here shown.

the night, how are there fifteen Stotras for both (for day as well as for night) ? In what way are they made to consist of the same (number of) parts ?

The answer is, The *Apiśarvaras*<sup>18</sup> form twelve Stotras. (Besides) they chant, according to the Rathantara tune, the Sandhi<sup>19</sup> Stotra which contains [ 267 ] (three sets of) verses addressed to three deities. In this way, night comprises (also) fifteen Stotras. Thus both (day and night) comprise each fifteen Stotras. Thus both are made to consist of the same (number of) parts.

The number of verses for making the Stotras is limited, but the number of recitations which follow the Stotras) is unlimited. The past is, as it were, limited, defined ; the future is, as it were, unlimited (not defined). In order to secure the future (wealth, &c.,) the Hotar repeats more verses (than the Sāma singers chant). What goes beyond the Stotra is offspring, what goes beyond one's self (represented by the Stotra), is cattle. By repeating, when making his recitation, more verses (than the Sāma singers chant) the Hotar acquires all that he (the sacrificer) has beyond his own self on this earth (i.e., all his cattle, children, fortune, &c.)

<sup>18</sup> See 4, 5. They are the metres used for Sastras and Stotras during the night of *Atirātra*.

<sup>19</sup> This Stotra which is chanted after the latter part of the night is over, when the dawn is commencing (thence it is called *sandhi*, i.e., the joining of night and day), consists of six verses in the Brihatī metre, with the exception of the two last which are *kakabha* (a variety of the Brihatī). They are put together in the Sāmav. Sāmb. 2, 99-104. The two first of them, *em vo dgnim* (2, 99-100) are addressed to Agni, the third and fourth, *pratyu adarāyā dyaityā* (101-102) to Uṣas, and the fifth and sixth, *imd u vish divistaya* (103-104) to the Aśvins. The Stoma required for singing it, is the *trivrit paricarittini* (see page 237). Two verses are made three by means of the repetition of the latter padas. This Sāman is chanted just like the verses of the Rathantaram, which are in the same metre. It follows throughout the musical arrangement of the Rathantaram. The musical accents, the crescendos, and decrescendos, the stobhas, i. e., musical flourishes, and the finales (*nidhana*) are the same. Both are for the purpose of chanting equally divided into five parts, viz., *Prastāva*, *Udgitha*, *Pratihāra*, *Upadrava*, and *Nidhana* (see page 198). For instance, the *Prastāva* or prelude commences in both in the low tone, and rises only at the last syllable (at *mo* in the *nonum* of the Rathantaram, and at the *so* in the *namaso* of the first Sandhi Stotra); at the end of the *Prastāva* of both there is the *Stobha*, i.e., flourish *va*. At the end of the *Upadrava* both have the *Stobhas* of *ñāñud*. The finale is in both throughout, as, in the rising tone.—(Sāma prayoga and Oral information.)

## [ 268 ] SECOND CHAPTER.

(*The Aśvina Sastra. The Beginning Day of the Gavdm Ayanam. The Use of the Rathantara and Brihat Sāmans and their kindreds. The Mahāvrata Day of the Sattra.*)<sup>1</sup>

<sup>1</sup> The Aśvin Śastra is one of the longest recitations by the Hotar. It is only a modification of the Prātaranuvāka. Its principal parts are the same as those of the Prātaranuvāka, the Agneya kratu, Uṣasya kratu and Aśvina kratu (see page 111), i.e., three series of hymns and verses in seven kinds of metre, addressed to Agni, Uṣas, and the Aśvins, which deities rule at the end of the night, and at the very commencement of the day. In addition to these three kṛatus of the Prātaranuvāka, in the Aśvin Śastra, there are verses addressed to other deities, chiefly the sun, repeated. Before commencing to repeat it, the Hotar (not the Adhvarya) must sacrifice thrice a little melted butter, and eat the rest of it. These three oblations are given to Agni, Uṣas, and the two Aśvins. Each is accompanied with a Yajus-like mantra. That one addressed to Agni is : अग्निरवी गायत्रेयं कृन्दसा तमरयं तमन्वारभे तस्यै मामवतु तस्मै स्वाहा ! " Agni is driving with the Gāyatrī metre (this metre being his carriage), might I reach him ; I hold him ; may this (melted butter) help me to him ; Svāhā to him." The mantras repeated for the Ajya offerings to Uṣas and the Aśvins differ very little.

दधा अजिवनी ब्रैष्टुमेन कृन्दसा तामारयं तामन्वारभे तस्यै मामवतु तस्यै स्वाहा । अश्चिनावजिवनै  
जागतेत कृन्दसा तामारयं तामन्वारभे ताम्या मामवतु ताम्या स्वाहा. (Asv. Sr. S. 6, 5.) After having eaten the rest of the melted butter, he touches water only, but does not rinse his mouth in the usual way (by āchamana). He then sits down behind his Dhiṣṭya (fire-place) in a peculiar posture, representing an eagle who is just about flying up. He draws up his two legs, puts both his knees close to each other, and touches the earth with his toes. I saw a priest, who had once repeated the Aśvin Śastra (there are scarcely more than half a dozen Brāhmaṇas living all over India who actually have repeated it), make the posture with great facility, but I found it difficult to imitate it well.

The whole Aśvin Śastra comprises a thousand Brihati verses. The actual number of verses is, however, larger. All verses in whatever metre they are, are reduced to Brihatis by counting their aggregate number of syllables and dividing them by 36 (of so many syllables consists the Brihati). The full account is cast up in the Kauśitaki Brāhmaṇam, 18, 3.

The first verse of the Śastra is mentioned in the text. It is to be repeated thrice and to be joined, without stopping, to the first verse of the Gāyatrī part of the Agneya, kratu (पृथग्नेयं गायत्रमुपसेतनुयाऽ आ॒व. श्र. ६. ५). After the opening verse which stands by itself altogether, just as the opening verse in the prātaranuvāka, the three kṛatus or liturgies of the Prātaranuvāka (Agneya, uṣasya, and aśvani) are repeated. These form the body of the Aśvin Śastra. Each kṛatu is preceded by the Stotriya Pragātha, i.e., that couple of verses of the Sandhi Stotra (see page 266) which refers to that deity, to which the respective kṛatu is devoted. So the Agneya kṛatu, i.e., the series of hymns and verses, addressed to Agni, in seven different kinds of metre, is preceded by the first couple of verses of the Sandhi Stotra, which are, *enf u agnim namas* (Sām. Sām. 2, 99-100); the uṣasya kṛatu is preceded by *praty u adarāy dyati* (Sām. Sām. 2, 101, 102), the deity being Uṣas, and the aśvina-kṛatu by *ima u vam diviṣṭaya* (Sām. Sām. 2, 103-104) being addressed to the two Aśvins. Each couple of these verses is to be made a

## [ 269 ] 7.

(*The Marriage of Prajāpati's Daughter, Sūrya. The Aśvina Śastra was the Bridal Gift. In What Way the Hotar has to Repeat it. Its Beginning Verse.*)

Prajāpati gave his daughter, Sūrya Sāvitri,<sup>\*</sup> in [270] marriage to the king Soma. All the gods came as paronyms. Prajāpati formed, according to the model of a *vahatu*, i.e., things (such as turmeric, powder, &c., to be carried before the paronyms), this thousand (of verses), which is called the Aśvina (Śastra). What falls short of (*arrāk*) one thousand verses, is no more the Aśvin's. This is the reason that the Hotar ought to repeat only a thousand verses, or he might repeat more. He ought to eat ghee before he commences repeating. Just as in this world a cart or a carriage goes well if smeared (with oil), thus his repeating proceeds well if he be smeared (with ghee, by eating it.) Having taken the posture of an eagle when starting up, the Hotar should recite (when commencing) the call *somaśvom* (i.e., he should commence repeating the Aśvina Śastra).

The gods could not agree as to whom this (thousand verses) should belong, each saying, "Let it be mine." Not being able to agree (to whom it should belong), they said, "Let us run a race for it. He of us who will be the winner shall have it." They made the sun which is above Agni, the house-father (above the Gārhapatya fire<sup>†</sup>), the goal. That is the reason that the Aśvina Śastra commences with a verse addressed to Agni, viz., *agnir hotā grihapatiḥ* (6, 15, 13).

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triplet, by repeating the last pada several times, just as the Sāma singers do.

(वाह्नतात्परस्तुच्चाः॑ । स्तोत्रिणाः॒ प्रगाया वा तान्तुरस्ताद्युदैवतं॒ स्वस्य॑ कन्दसो॒ पद्या॒ स्तुतं॒ शंसेत्॒  
(Āśv. 6, 5).

The Hotar must repeat less than a thousand verses before sunrise : सहस्राब्दमसोदेतोः :

After sunrise, he repeats the verses addressed to Sūrya, which all are mentioned in the Altareya Brīhmaṇam, as well as all other remaining verses of the Aśvina Śastra. The whole order of the several parts of this Śastra is more clearly stated in the Kuśitaki Brāhm. (18, 2), than in the Altareya. The verses addressed to Indra follow after the Sūrya verses (4, 10). At the end of the Śastra, there are two Puronuvākyas and two Yājyās, for there are two Aśvins.

The Aśvina Śastra is, as one may see from its constituent parts, a Prītaranuvāka, or early morning prayer, including the worship of the rising sun, and a Śastra accompanying a Soma libation. It follows the Sandhi Stotra at the end of the Atirātra, and is regarded as the Śastra belonging to this Stotra. To the fact of its containing far more verses than the Sandhi Stotra, the term *atīśāhanti*, i.e., "he repeats more verses" (used in 4, 6) refers.

\* This is the model marriage. It is described in the well-known marriage hymn *satyenottabhitā* (10, 85).

<sup>†</sup> That is to say, they started when running the race from the Gārhapatya fire, and ran up as far as the sun, which was the goal (*kāṣṭha*).

According to the opinion of some (theologians), the Hotar should (instead of this verse) commence (the recitation of the Aśvina Śastra) with *agnim manye pitaram* (10, 7, 3); for they say, he reaches the goal by means of the first verse through the words (contained in its fourth pada): *divi śukram yajatam sūryasya*, i.e., the splendour of the sun in heaven which deserves worship. But this opinion is not to [271] be attended to. (If one should observe a Hotar commencing the Aśvina Śastra with the verse *agnim manaye*) one should say to him, "If (a Śastra) has been commenced with repeatedly mentioning *agni*<sup>4</sup> fire, the Hotar will (ultimately fall into the fire (be burnt by it)." Thus it always happens. Thence the Hotar ought to commence with the verse: *agnir hotā grīhapatiḥ*. This verse contains in the terms *grīhapati*, house-father, and *janima*, generations, the propitiation (of the word *agni*, fire, with which it commences, and is therefore not dangerous) for attaining to the full age.

He who has such a knowledge attains to his full age (of one hundred years).

### 8.

(*The Race Run by the Gods for Obtaining the Aśvina Śastra as a Prize.*)

Among (all) these deities who were running the race, Agni was with his mouth (the flames) in advance (of all others) after they had started. The Aśvins (closely) followed him, and said to him, "Let us both be winners of this race." Agni consented, under the condition that he should also have a share in it (the Aśvina Śastra). They consented, and made room also for him in this (Aśvina Śastra). This is the reason that there is in the Aśvina Śastra a series of verses addressed to Agni.

The Aśvins (closely) followed Uṣas. They said to her, "Go aside, that we both may be winners of the race." She consented, under the condition that they should give her also a share in it (the Aśvina Śastra). They consented, and made room also for [272] her in it. This is the reason that in the Aśvina Śastra a series of verses is addressed to Uṣas.

The Aśvins (closely) followed Indra. They said to him, "Maghavan, we both wish to be winners of this race." They did not dare to say to him, "Go aside." He consented, under the condition that he should also obtain a share in it (the Aśvina Śastra). They consented, and made room also for him. This is the reason that in the Aśvina Śastra there is a series of verses addressed to Indra.

Thus the Aśvins were winners of the race, and obtained (the prize). This is the reason that it (the prize) is called Aśvinam (i. e., the Aśvins

<sup>4</sup> The verse in question contains four times the word *agni*. This is regarded as inauspicious. The deity should not be always mentioned with its very name, but with its epithets.

Sastra). He who has such a knowledge obtains what he may wish for.

They ask, Why is this (Sastra) called Aśvinam, notwithstanding there being in it verses addressed to Agni, Uṣas, and Indra? (The answer is) the Aśvins were the winners of this race, they obtained it (the prize). This is the reason that it is called the Aśvina Sastra. He who has such a knowledge obtains what he may wish for.

## 9.

(*What Animals were Yoked to the Carriages of the Gods when they were Running the Race for the Aśvina Sastra. The Verses Addressed to Surya in this Sastra.*)

Agni ran the race, with a carriage drawn by mules. When driving them he burnt their wombs; thence they do not conceive.

Uṣas ran the race with cows of a reddish colour, thence it comes that after the arrival of Uṣas (Dawn), there is a reddish colour shining as it were (spread over the eastern direction) which is the characteristic of Uṣas.

[ 273 ] Indra ran the race with a carriage drawn by horses. Thence a very noisy spectacle (represented by the noise made by horses which draw a carriage) is the characteristic of the royal caste, which is Indra's.

The Aśvins were the winners of the race with a carriage drawn by donkeys; they obtained (the prize). Thence (on account of the excessive efforts to arrive at the goal) the donkey lost its (original) velocity, became devoid of milk, and the slowest among all animals used for drawing carriages. The Aśvins, however, did not deprive the sperm of the ass of its (primitive) vigour. This is the reason that the male ass (*vṛdjh*) has two kinds of sperm (to produce mules from a mare, and asses from a female ass).

Regarding this (the different parts which make up the Aśvina Sastra), they say, "The Hotar ought to repeat, just as he does for Agni, Uṣas, and the Aśvins also, verses in all seven metres for Surya. There are seven worlds of the gods. (By doing so) he prospers in all (seven) worlds."

This opinion ought not to be attended to. He ought to repeat (for Surya) verses in three metres only. For there are three worlds which are three-fold. (If the Hotar repeats for Surya verses in three metres only, this is done) for obtaining possession of these worlds.

Regarding this (the order in which the verses addressed to Surya are to be repeated), they say, "The Hotar ought to commence (his recitation

of the Sūrya verses) with *ud u tyam jātavedasam* (1, 50, in the Gāyatri metre)." But this opinion is not to be attended to. (To commence with this verse) is just as to miss the goal when running. He ought to commence with *suryo no divas pātu* (10, 158, 1, in the Gāyatri metre). (If he do so) he is just as one who reaches the goal when running. He repeats: *ud u tyam* as the second hymn.

[274] The Triṣṭubh hymn is, *chitram devāndm ud dgād* (1, 115). For that one (the sun) rises as the *chitram devāndm*, i.e., as the manifestation of the gods. Thence he repeats it.

The hymn is, *namo mitrasya varunasya* (10, 37). In this (hymn) there is a pada (the fourth of the first verse, *sūryāya samsata*) which contains a blessing (*āśiḥ*). By means of it, the Hotar imparts a blessing to himself, as well as to the sacrificer.

#### 10.

(*The Verses which Follow those Addressed to Sūrya in the Aśvina Śastra Must Bear some Relation to Sūrya and the Brihati Metre. The Pragāthas to Indra. The Text of the Rathantara Sāman. The Pragātha to Mitravaruna. The Two Verses to Heaven and Earth. The Dvipadā for Nirriti.*)

Regarding this (the recitations for Sūrya), they say, Sūrya is not to be passed over in the recitation; nor is the Brihati metre (of the Aśvina Śastra) to be passed over. Should the Hotar pass over Sūrya, he would fall beyond (the sphere of) Brahma splendour (and consequently lose it). Should he pass over the Brihati, he would fall beyond the (sphere of the) vital airs (and consequently die).

He repeats the Pragātha, addressed to Indra, viz., *indra kratum na* (7, 32, 26), i.e., "Carry, O Indra! our (sacrificial) performance through, just as a father does to his sons (by assisting them). Teach us, O thou who art invoked by many, that we may, in this turn (of the night) reach alive the (sphere of) light."<sup>5</sup> The word "light" (*jyotiḥ*) in this verse, is [275] that one (the sun). In this way, he does not pass over the sun.

By repeating a Bārhata Pragātha he does not pass over the Brihati. By repeating the principal text of the Rathantara Sāman (which is in the Brihati metre, viz., *abhi tvā śīra*, 7, 32, 22-23), according to whose tune

<sup>5</sup> This verse evidently refers to the Atirātra feast, for which occasion it was in all likelihood composed by Vasiṣṭha. Say., in his commentary on this passage in the Ait. Br. takes the same view of it. It forms part of the Aśvina Śastra which is repeated at the end of the night. Kratu means the Atirātra feast; for Atirātra is actually called a kratu; ydman is the last watch of the night. That Atirātra was well-known to the great Rishis, we may learn from the well-known "praise of the frogs" (7, 103), which is by no means one of the latest hymns, as some scholars have supposed.

the Sāma singers chant the Sandhi Stotra for the Aśvina Sastra, he does not overpraise the Brīhati. This is done in order to have provided (for the Sandhi Stotra) its principal text (lit., its womb). In the words of the Rathantara Sāman, *śāṇāṁ asya jagataḥ svar̄drīṣam*, i.e., the ruler of this world who sees the sky, there is an allusion made to Sūrya by "svar̄drīṣam," i.e., who sees the sky. By repeating it, he does not pass the sun. Nor does he by its (the Rathantaram) being a Bārhata Pragātha pass over the Brīhati.

He repeats a Maitrāvaraṇa Pragātha, viz., *bahavaḥ śātrachakṣase* (7, 66, 10). For Mitra is the day, and Varuṇa the night. He who performs the Atirātra, commences (his sacrifice) with both day and night. By repeating a Maitrāvaraṇa Pragātha, the Hotar places the sacrificer in day and night. By the words *śātrachakṣase* he does not overpraise Sūrya. The verse being a Brīhati Pragātha, he does not pass over the Brīhati.

He repeats two verses addressed to Heaven and Earth, viz., *māt-dyāuh prithivī* (1, 22, 13), and *te hi dyāvā prithivī viśvāś ambhuva* (1, 160, 1). Heaven and Earth are two places for a firm footing; Earth being the firm footing here, and Heaven there (in the other world). By thus repeating two verses [276] addressed to Heaven and Earth, he puts the sacrificer in two places on a firm footing. By the words, *devo devi dharmāṇḍ sūryaḥ suchih* (in the last pada of 1, 160, 1), i.e., "the divine brilliant Sūrya passes regularly between the two goddesses (i.e., Heaven and Earth)," he does not pass over Sūrya. One of these verses being in the Gāyatri, the other in the Jagati, metre, which make two Brīhatis,\* he does not pass over the Brīhati.

He repeats the Dvipadā verse : *viśvasya devi mr̄ichayasya* (not to be found in the Saṁhitā, but in the Brāhmaṇam), i.e., may she who is the ruler of all that is born and moves (*mr̄ichaya*) not be angry (with us), nor visit us (with destruction). They (the theologians) have called the Aśvina Sastra a funeral pile of wood (*chitaidhā*). For, when the Hotar is about to conclude (this Sastra), Nirṛiti (the goddess of destruction) is lurking with her cords, thinking to cast them round (the Hotar). (To prevent this) Brīhaspati saw this Dvipadā verse. By its words, "may she not be angry (with us), nor visit us (with destruction)," he wrested from Nirṛiti's hands her cords and put them down. Thus the Hotar wrests also from the hands of Nirṛiti her cords, and puts them down when repeating this Dvipadā verse, by which means he comes off in safety. (He does so for

\* The Brīhati contains thirty-six syllables, the Gāyatri twenty-four, and the Jagati forty-eight. Two Brīhatis make seventy-two, and one Gāyatri and Jagati make together seventy-two syllables.

attaining to his full age. He who has such a knowledge attains to his full age. By the words, *mrichayasya janmanah*, i.e., "what is born and moves," he does not pass over the sun in his recitation, for that one (the sun) moves (*marchayati*) as it were.

As regards the Dvipadā verse, it is the metre corresponding to man (on account of his two padas, i.e., [277] feet). Thus it comprises all metres (for the two-legged man is using them all). In this way, the Hotar does not (by repeating the Dvipadā) pass over the Brīhati.

## 11.

(*The Concluding Verses of the Aīvin Śāstra. The Two Yājyās of it. In What Metre They Ought To Be.*)

The Hotar concludes with a verse addressed to Brahmanaspati. For Brahma is Brihaspati. By repeating such a verse he puts the sacrificer in the Brahma. He who wishes for children and cattle should conclude with, *evā pitre visvādderdyā* (4, 50, 6). For, on account of its containing the words, "O Brihaspati, might we be blessed with children and strong men, might we become owners of riches," that man becomes blessed with children, cattle and riches, and strong men, at whose sacrifice there is a Hotar, knowing that he must conclude with this verse (in order to obtain this object wished for).

He who wishes for beauty and acquirement of sacred knowledge ought to conclude with, *brihaspate atiyad* (2, 23, 15). Here the word *ati*, i.e., beyond, means that he acquires more of sacred knowledge than other men do. The term, *dyumat* (in the second pada), means "acquirement of sacred knowledge," and *vibhāti* means, that the sacred knowledge shines everywhere, as it were. The term *dīdayat* (in the third pada) means, that the sacred knowledge has been shining forth (in the Brahmans). The term, *chitra* (in the fourth pada), means that the sacred knowledge is, as it were, apparent (*chitram*).

He, at whose sacrifice there is a Hotar knowing that he must conclude with this verse, becomes endowed with sacred knowledge and famous for sanctity. Thence a Hotar who has such a knowledge ought to conclude with this Brahmanaspati verse. [278] By repeating it, he does not pass over the sun. The Trīṣṭubh,<sup>7</sup> when repeated thrice, comprises all metres. In this way, he does not pass over the Brīhati (by repeating this Trīṣṭubh).

He ought to pronounce the formula, *Vauṣat*, along with a verse

<sup>7</sup> The verse *brihaspate ati* is in the Trīṣṭubh metre. On account of its being the last verse of the Śāstra, it is to be repeated thrice.

in the Gāyatri, and one in the Triṣṭubh metre. Gāyatri is the Brahma, and Triṣṭubh is strength. By doing so, he joins strength to the Brahma.

He, at whose sacrifice there is a Hotar knowing that he (in order to obtain the objects mentioned) must pronounce the formula, *Vausat*,<sup>9</sup> with a verse in the Gāyatri, and one in the Triṣṭubh metre, becomes endowed with sacred knowledge and strength, and famous for sanctity. (The Triṣṭubh verse is) *aśvina vdyunā yuvam* (3, 58, 7); (the Gāyatri is) *ubhd pibatam* (1, 46, 15).

(There is another way of pronouncing the formula *Vausat*.)

He ought to pronounce the formula *Vausat* along with a verse in the Gāyatri, and one in the Virāṭ metre. For Gāyatri is Brahma, and Virāṭ is food. By doing so, he joins food to the Brahma.

He, at whose sacrifice there is a Hotar knowing that he must pronounce the formula *Vausat* along with a verse in the Gāyatri, and one in the Virāṭ metre, becomes endowed with sacred knowledge, and famous for sanctity and eats Brahma food (i.e., pure food). Therefore, one who has such a knowledge ought to pronounce the formula *Vausat* along with a verse in the Gāyatri, and one in the Triṣṭubh metre. They are, *pra vām andhāmsi* (7, 68, 2, Virāṭ) and *ubhd pibatam* (1, 46, 15, Gāyatri).

### [279] 12.

(*The Chaturviṁśa*<sup>10</sup> Day of the Sacrificial Session, called *Gavāṁ Ayanam*.)

On this day<sup>11</sup> (which follows the Atirātra ceremony) they celebrate

\* That is to say, he should then make the Yājyās; for only at that occasion the formula *svapūṣṭi* is pronounced.

\* This is the name of a day, and a Soma, required at the Sattra or sacrificial session, called the *gavāṁ ayanam* (see more about it, 4, 17). It lasts for a whole year of 360 days, and consists of the following parts : 1) The Atirātra at the beginning. 2) The Chaturviṁśa or beginning day; it is called in the Altareya Br. *drumbhanīya*, in the Tāṇḍya Br. (4, 2,) *prāgṛṇīya*. 3) The periods of six days' performance (*Salahas*) continued during five months, so that always the four first *Salahas* are *Abhiplavas*, and the fifth a *Priṣṭhya* (see on these terms 4, 15-17). 4) In the sixth month, there are three *Abhiplava Salahas*, and one *Priṣṭhya Salaha*. 5) The *Abhijit* day. 6) The three *Svarasāman* days. 7) The *Viṣuva* or central day which stands quite apart. 8) The three *Svarasāman* days again. 9) The *Viśvajit* day. 10) A *Priṣṭhya Salaha*, and three *Abhiplavas* during four months continuously. 11) In the last month (the twelfth of the Sattra) there are three *Abhiplavas*, one *Goṣṭoma*, one *Ayuṣṭoma*, and one *Dāśarātra* (the ten days of the *Dvādaśīha*). 12) The *Mahāvrata* day, which properly concludes the performance; it corresponds to the Chaturviṁśa at the beginning. 13) The concluding Atirātra. See *Aā v. Sr. S.* 11, 7.

<sup>11</sup> *Aḥaḥ*, has, according to *Sāy.*, the technical meaning of the Soma ceremony, which is performed on every particular day of a sacrificial session.

the Chaturviṁśa (Stoma). It is the beginning day (of the year during which the sacrificial session is to last). For by this day they begin the year, and also the Stomas and metres, and (the worship of) the deities. If they do not commence (the Sattrā) on this day, the metres have no (proper) beginning and the (worship of the) deities is not commenced. Thence this day is called Ārambhaṇīya, i.e., the beginning day. On account of the Chaturviṁśa (twenty-four-fold) Stoma being used on it, it is (also) called Chaturviṁśa. There are twenty-four half months. (By beginning the Sattrā with the Chaturviṁśa Stoma, i.e., the chant, consisting [ 280 ] of twenty-four verses) they commence the year as divided into half-months.

The Ukthya (performance of the Jyotiṣṭoma) takes place (on that day). For the *ukthas* (recitations) are cattle. (This is done) for obtaining cattle.

This (Ukthya sacrifice) has fifteen Stotras and fifteen Śastras.<sup>11</sup> (These make, if taken together, one month of thirty days.) By (performing) this (sacrifice) they commence the year as divided into months. This (Ukthya sacrifice) has 360 Stotriya verses<sup>12</sup> as many as the year has days. By (performing) this (sacrifice) they commence the year as divided into days.

They say, "the performance of this (first) day ought to be an Agniṣṭoma. Agniṣṭoma is the year. For no other sacrifice, save the Agniṣṭoma, has kept (has been able to keep) this day (the performance of this day), nor developed its several parts (i.e., has given the power of performing all its several rites).

Should they perform (on the beginianing day) the Agniṣṭoma, then the three Pavamāna Stotras<sup>13</sup> of the morning, midday, and evening libations are to be put in the Aṣṭachatvārimśa Stoma (i.e., each of the Stotriya triplets is made to consist of forty-eight vērses by means of repetition), and the other (nine) Stotras in the Chaturviṁśa Stoma. This makes (on the whole) 360 Stotriyas, as many as there are days (in the year). (By performing the Agniṣṭoma' in this way) they commence the year as divided into days.

[281] The Ukthya sacrifice should, however, be performed (on the beginning day of the Sattrā, not the Agniṣṭoma). (For) the sacrifice is wealth in cattle, the Sattrā is (also) wealth in cattle (and cattle is represent-

<sup>11</sup> See page 234.

<sup>12</sup> Each of the fifteen Stotra triplets is made to consist of twenty-four verses by repetition, according to the theory of the Chaturviṁśa Stoma. 24 times 15 makes 360.

<sup>13</sup> These are, the Bahiṣ-pavamāna, the Pavamāna, and Arbhavapavamāna.

ted by the Ukthya). If all Stotras are put in the Chaturvimsa Stoma (as is the case when the Ukthya is performed), then this day becomes actually throughout a Chaturvimsa (twenty-four-fold). Thence the Ukthya sacrifice ought to be performed (on the beginning day of the Sattrā).

## 13.

(*On the Importance of the Two Sāmans, Rathantaram and Brihat. They are Not to be Used at the Same Time. The Succession of the Sacrificial Days in the Second-Half of the Year is Inverted.*)

The two (principal) Sāmans at the Sattrā are the Brihat and Rathantaram. These are the two boats of the sacrifice, landing it on the other shore (in the celestial world). By means of them, the sacrificers cross the year (just as one crosses a river). Brihat and Rathantara are the two feet (of the sacrifice); the performance of the day is the head. By means of the two feet, men gain their fortune (consisting of gold, jewels, &c.) which is to be put (as ornament) on their heads.

Brihat and Rathantaram are two wings; the performance of the day is the head. By means of these two wings, they direct their heads to fortune, and dive into it.

Both these Sāmans are not to be let off together. Those performers of the sacrificial session who would do so, would be floating from one shore to the other (without being able to land anywhere), just as a boat, whose cords are cut off, is floating from shore to shore. Should they let off the Rathantaram, then, by means of the Brihat, both are kept. Should he let off [282] the Brihat, then, by means of the Rathantaram both are kept.<sup>14</sup> (The same is the case with the other Sāma Priyhas.) Vairūpam<sup>15</sup> is

<sup>14</sup> This refers to the so-called Sāma priyhas, i.e., combination of two different Sāmans, in such a way, that one forms the womb (*gumi*), the other the embryo (*garbha*). This relationship of both Sāmans is represented by repeating that set of verses which form the womb in the first and third turns (*paryāyas*) of the Stomas (see 237-38), and that one which is the embryo, in the second turn. In this way, the embryo is symbolically placed in the womb which surrounds it on both sides. The two Sāmans which generally form the womb, are the Brihat and Rathantaram. Both are not to be used at the same time; but only one of them. Both being the two ships which land the sacrifice on the other shore (bring him safely through the year in this world), they cannot be sent off at the same time; for the sacrifice would thus deprive himself of his conveyance. One of them is tied to this, the other to the other shore. If he has landed on the other shore, he requires another boat to go back. For, before the end of the year, he cannot establish himself on the other shore, nor, as long as he is alive, on the shore of the celestial world. By going from one shore to the other, and returning to that whence he started, he obtains a fair knowledge of the way, and provides himself with all that is required for being received and admitted on the other shore after the year is over, or the life has terminated.

<sup>15</sup> The Vairūpa Sāma is, *yadyetva indra te ītam* (Sām. Sām. I, 212-13).

the same as Brīhat, Vairāja<sup>18</sup> is the same as Brīhat, Śākvara<sup>19</sup> is the same as Rathantaram, and Raivatam<sup>20</sup> is the same as Brīhat.

Those who, having such a knowledge, begin the Sattrā (sacrificial session) on this day, hold their (sacrificial) year in performing austerities, enjoying the Soma draught, and preparing the Soma juice, after having reached the year as divided into half-months, months, and days.

[283] When they (those who hold the Sattrā) begin the performance of the other part<sup>21</sup> (of the sacrifice), they lay down their heavy burden, for the heavy burden (if they are not released) breaks them down. Therefore, he who, after having reached this (the central day of the yearly sacrificial session) by means of performing the ceremonies one after the other, begins (the second part of the sacrificial session) by inverting the order of the ceremonies, arrives safely at the end of the year.

#### 14.

(On a Modification of the Niṣkevalya Śastra on the Chaturvīṁśa and Mahāvrata Days of the Sattrā.

This Chaturvīṁśa day is (the same as) the Mahāvrata<sup>22</sup> (the Niṣkevalya Śastra being the same as in the Mahāvrata sacrifice). By means of the Brīhad-deva hymn,<sup>23</sup> the Hotar pours forth the seed. Thus he makes the seed (which is poured forth) by means of the Mahāvrata day produce offspring. For seed if effused every year is productive (every year). This is the reason that (in both parts of the Sattrā) the [284] Brīhad-deva hymn forms equally part of the Niṣkevalya Śastra.

He who having such a knowledge performs, after having reached the central day by performing the ceremonies one after the other, the

<sup>18</sup> The Vairāja Sāma is, pibī somam indra mandatu (Sām. Sām. 2, 277-79).

<sup>19</sup> The Śākvara Sāma is, pro svāsmā puroratham (Sām. Sām. 2, 9, 1, 14, 1-3).

<sup>20</sup> The Raivata Sāma is, recatir nah śidhamāda (Sām. Sām. 2, 434-36).

<sup>21</sup> This sense is implied in the words, ata ārdheam, "beyond this," i. e., beyond the ceremonies commencing on the drambhaṇīya day of the Sattrā. The first six months of the sacrificial session lasting all the year, are the first, the second six months the other turn; in the midst of both is the Viṣuvan day (see 4, 18.), i. e., the equator. After that day the same ceremonies begin anew, but in an inverted order; that is to say, what was performed immediately before the Viṣuvan day, that is performed the day after it, &c.

<sup>22</sup> This sacrifice is described in the Aranyakas of the Rigveda. It refers to generation and includes, therefore, some very obscene rites. Its principal Śastra is the Mahādūtham, i. e., the great Śastra, also called the Brīhatī Śastra. The Mahāvrata forms part of a Sattrā. It is celebrated on the day previous to the concluding Atirātra, and has the same position and importance as the Chaturvīṁśa day after the beginning Atirātra. The Brīhad-deva hymn is required at the Niṣkevalya Śastra of both. But, instead of the Chaturvīṁśa Stoma, the Pañchavīṁśa (twenty-five-fold) Stoma is used at the Mahāvrata sacrifice. (See Altar, Aranyakas 1, 2.)

<sup>23</sup> This is, tad id da bhūvaneṣu, 10, 120.

ceremonies of the second part in an inverted order, using the Brīhad-deva hymn also, reaches safely the end of the year.

He who knows this shore and that shore of (the stream of) the year, arrives safely on the other shore. The Atirātra at the beginning (of the Sattra) is this shore (of the year), and the Atirātra at the end (of the Sattra) is the other shore.

He who has such a knowledge, arrives safely at the end of the year. He who knows how to appropriate the year (according to half-months, months, and days), and how to disentangle himself from it (after having passed through it) arrives safely at the end of the year. The Atirātra at the beginning is the appropriation, and that at the end is the disentanglement.

He who has such a knowledge, safely reaches the end of the year. He who knows the prāṇa (air inhaled) of the year and its apāṇa (air exhaled) safely reaches the end of the year. The Atirātra at the beginning is its prāṇa, and the Atirātra at the end its udāna (apāṇa). He who has such a knowledge, safely reaches the end of the year.

### THIRD CHAPTER.

(*The Saṭaha and Viṣuṇa Day of the Sattras with the Performance of the Days Preceding and Following the Viṣuṇa.*)

#### 15.

(*The Tryaha and Saṭaha, i. e., periods of three and six days at the Sattra. The Abhiplava.*)

They (those who hold the sacrificial session) perform [280] (now) the Jyotiṣ-Go and Ayuṣ-Stomas. This world is the Jyotiṣ (light), the airy region the Go (Stoma), that world ayuṣ (life). The same Stomas (as in the first three days out of the six) are observed in the latter three days. (In the first) three days (the order of the stomas is), Jyotiṣ-Go and Ayuṣ Stomas. (In the latter) three days (the order is) Go-Ayuṣ-Jyotiṣ-Stomas. (According to the position of the Jyotiṣ Stoma in both parts) the Jyotiṣ is this world and that world; they are the two Jyotiṣ (lights) on both sides facing (one another) in the world.

They perform the Saṭaha (six days' Soma sacrifice), so that in both its parts (each consisting of three days) there is the Jyotiṣ Stoma (in the first at the beginning, in the latter at the end). By doing so, they gain a firm footing in both worlds, in this one and that one, and walk in both.

Abhiplava Saṭaha<sup>1</sup> is the revolving wheel of the gods. Two Agnis-

<sup>1</sup> The Sattra is divided into periods of six days, of which period every month has five. Such a period is called a Saṭaha, i.e., six days' sacrificial work. The five times repetition within a month is abhiplava.

tomas form the circumference (of this wheel); the four Ukthyas in the midst are then the nave. By means of this revolving (wheel of the gods) one can go to any place one may choose. Thus he who has such a knowledge, safely reaches the end of the year. He who has a (proper) knowledge of the first Śājaha safely reaches the end of the year, and so does he who has a (proper) knowledge of the second, third, fourth, and fifth Śājahas, i.e., all the five Śājahas of the month.

## 16.

(On the Meaning of the Celebration of Five Śājahas during the Course of a Month.

They celebrate the first Śājaha. There are six seasons. This makes six days. Thus they secure [286] the year (for themselves) as divided into seasons, and gain a firm footing in the several seasons of the year.

They celebrate the second Śājaha. This makes (in addition to the previous six days) twelve days. There are twelve months. Thus they secure the year as divided into months, and gain a firm footing in the several months of the year.

They celebrate the third Śājaha. This makes (in addition to the previous twelve days) eighteen days. This makes twice nine. There are nine vital airs, and nine celestial worlds. Thus they obtain the nine vital airs, and reach the nine celestial worlds, and, gaining a firm footing in the vital airs, and the celestial worlds, they walk there.

They celebrate the fourth Śājaha. This makes twenty-four days. There are twenty-four half-months. Thus they secure the year as divided into half-months, and, gaining a firm footing in its several half-months, they walk in them.

They celebrate the fifth Śājaha. This makes thirty days. The Virāṭ metre has thirty syllables. The Virāṭ is food. Thus they procure virāṭ (food) in every month.

Those who wished for food, were (once) holding a sacrificial session. By obtaining in every month the Virāṭ (the number thirty), they become possessed of food for both worlds, this one and that one.

## 17.

(Story of the Sacrificial Session held by the Cows. Different kinds of the great Sattras, such as the Gavām Ayanam, Adityānām Ayanam, and Āngirāsām Ayanam).

They hold the Gavām Ayanam, i.e., the sacrificial session, called "cow's walk." The cows are the [287] Ādityas (gods of the months). By holding the session called the "cow's walk," they also hold the walk of the Ādityas.

The cows being desirous of obtaining hoofs and horns, held (once) a sacrificial session. In the tenth month (of their sacrifice) they obtained hoofs and horns. They said, "We have obtained fulfilment of that wish for which we underwent the initiation into the sacrificial rites. Let us rise (the sacrifice being finished)." When they arose they had horns. They, however, thought, "let us finish the year," and recommenced the session. On account of their distrust, their horns went off, and they consequently became hornless (*tūpara*). They (continuing their sacrificial session) produced vigour (*ārj*). Thence after (having been sacrificing for twelve months and) having secured all the seasons, they rose (again) at the end. For they had produced the vigour (to reproduce horns, hoofs, &c., when decaying). Thus the cows made themselves beloved by all (the whole world), and are beautified (decorated) by all.<sup>2</sup>

He who has such a knowledge, makes himself beloved by every one, and is decorated by every one.

The Ādityas and Angiras were jealous of one another as to who should (first) enter the celestial world, each party saying, "we shall first enter." The Ādityas entered first the celestial world, then the Angiras, after (they had been waiting for) sixty years.

(The performance of the sacrificial session called Ādityānām ayanam agrees in several respects with the Gavām ayanam). There is an Atirātra at the beginning, and on the Chaturvimsa day the Ukthya is [288] performed; all the (five) Abhiplava Sañjas<sup>3</sup> are comprised in it; the order of the days is different, (that is to, say, the performance of the first, second days, &c., of the Abhiplava are different from those of the Gavām ayanam). This is the Ādityānām ayanam.

The Atirātra at the beginning, the Ukthya on the Chaturvimsa day, all (five) Abhiplava performed with the Prīthas, the performance of the ceremonies of the several days (of the Abhiplava) being different (from the Gavām ayanam, &c.): this is the Angirasaṁ ayanam.

The Abhiplava Sañja is like the royal road, the smooth way to heaven. The Prīthya Sañja is the great pathway which is to be

<sup>2</sup>It is an Indian custom preserved up to this day to decorate cows, chiefly on the birth-day of Kṛiṣṇa (Gokul aṣṭami).

<sup>3</sup>In the Gavām ayanam there are only four Abhiplava Sañjas; but in the Ādityānām ayanam there are all five Abhiplava Sañjas required within a month. The last (fifth) Sañja of the Gavām ayanam is a Prīthya, that is, one containing the Prīthas. The difference between an Abhiplava Sañja, and a Prīthya Sañja, is, that during the latter, the Sāma Prīthas is required, that is to say, that on every day at the midday libation the Stomas are made with a combination of two different Sāmans in the way described above (page 282), whilst this is wanting in the Abhiplava.

trodden everywhere to heaven. When they avail themselves of both roads, they will not suffer any injury, and obtain the fulfilment of all desires which are attainable by both, the Abhiplava Saṭaha and the Priṣṭhya Saṭaha.<sup>4</sup>

## 18.

(*The Ekavimśa or Viṣuvan Day.*)

They perform the ceremonies of the Ekavimśa day, which is the equator, dividing the year (into two equal parts). By means of the performance of this day, the gods had raised the sun up to the heavens. This Ekavimśa day on which the Divākirtya mantra [289] (was produced), is preceded by ten days,<sup>5</sup> and followed by ten such days, and is in the midst (of both periods). On both sides, it is thus put in a Virāṭ (the number ten). Being thus put in a Virāṭ (in the number ten) on both sides, this (Ekavimśa, i.e., the sun) becomes not disturbed in his course through these worlds.

The gods being afraid of the sun falling from the sky, supported him by placing beneath three celestial worlds to serve as a prop. The (three) Stomas<sup>6</sup> (used at the three Svarasāman days which precede the Viṣuvan day) are the three celestial worlds. They were afraid, lest he (the sun) should fall beyond them. They then placed over him three worlds (also), in order to give him a prop from above. The (three) Stomas (used at the three Svarasāman days which follow the Viṣuvan day) are the three worlds. Thus there are before (the Viṣuvan day) three seventeen-fold Stomas (one on each of the preceding Svarasāman days), and after it (also), three seventeen-fold Stomas. In the midst of them there is the Ekavimśa day (representing the sun) held on both sides by the Svarasāman days. On account of his being held by the three Svarasāmans (representing the three worlds below and the three above the sun) the sun is not disturbed in his course through these worlds.

The gods being afraid of the sun falling down from the sky, supported him by placing beneath the highest worlds. The Stomas are the highest worlds.

• The gods being afraid of his falling beyond them being turned

<sup>4</sup>In the Gavām ayanam, both the Abhiplava Saṭaha and the Priṣṭhya Saṭaha are required. Thence the sacrificers who perform the Gavām ayanam, avail themselves of both the roads leading to heaven.

<sup>5</sup>The ten days which precede the Ekavimśa are, the three Svarasāmanas, Abhiplava, and a Saṭaha (a period of six days). The same days follow, but so, that Svarasāmanas, which were the last three days before the Ekavimśas, are the first three days after that day, &c.

<sup>6</sup>On Stomas, see the note to §. 42.

upside down, supported him by [290] placing above him the highest worlds (also). The Stomas are the highest worlds.

Now there are (as already mentioned) three seventeen-fold Stomas before, and three after (the Viṣuvan day). If two of them are taken together, three thirty-four-fold Stomas are obtained. Among the Stomas the thirty-four-fold is the last.<sup>7</sup>

The sun being placed among these (highest worlds) as their ruler, burns with (his rays). Owing to this position, he is superior to everything in creation that has been and will be, and shines beyond all that is in creation. (In the same way, this Viṣuvan day) is superior (to all days which precede or follow).

It is on account of his being prominent as an ornament, that the man who has such a knowledge, becomes superior (to all other men).

#### 19.

(*The Svarasāmans. Abhijit. Viṣvajit. Viṣuvan.*)<sup>8</sup>

They perform the ceremonies of the Svarasāman days. These (three) worlds are the Svarasāman days. On account of the sacrificers pleasing these worlds by means of the Svarasāmans, they are called Svarasāman (from *asprīṣan*,<sup>9</sup> they made pleased).

By means of the performance of the Svarasāman days, they make him (the sun) participate in these worlds.

[291] The gods were afraid lest these seventeen-fold Stomas (employed at the Svarasāman days) might, on account of their being all the same, and not protected by being covered (with other Stomas), break down. Wishing that they should not slip down, they surrounded them, below with all the Stomas, and above with all the Pṛiṣṭhas. That is the reason that on the *Abhijit* day which precedes (the Svarasāman days) all Stomas are employed, and on the *Viṣvajit* day which follows (the Svarasāman days after the Viṣuvan day is over) all Pṛiṣṭhas are used. These (Stomas and Pṛiṣṭhas) surround the seventeen-fold Stomas (of the Svarasāman days), in order to keep them (in their proper place) and to prevent them from breaking down.

\* This is not quite correct. There is a forty-eight-fold Stoma, besides.

\* See the Āśval. Sr. 5. 8, 5-7.

\* This etymology is certainly fanciful; *Svara* cannot be traced to the root *spriṣ*, a modification of *pri*, to love. The name literally means, "The Sāmans of the tones." This appears to refer to some peculiarities in their intonations. These Sāmans being required only for the great Sattras, which have been out of use for at least a thousand years, it is difficult now to ascertain the exact nature of the recital of these Sāmans.

(The Performance of the Viṣuvan Day.)<sup>10</sup>

The gods were (again) afraid of the sun falling from the sky. They pulled him up and tied him with five ropes.<sup>11</sup> The ropes are the Divākirtya Sāmans,<sup>12</sup> among which there is the Mahādivākirtya Pṛiṣṭha;<sup>13</sup> the others are, the Vikarṇa, the Brahma, the Bhāsa,<sup>14</sup> and the Agniṣṭoma<sup>15</sup> Sāma; [292] the Brihat and Rathantara Sāmans are required for the two Pavamāna Stotras (the Pavamāna at the midday, and the Arbhava-pavamāna at the evening, libations).

Thus they pulled up the sun, tying him with five cords,<sup>16</sup> in order to keep him and to prevent him from falling.

(On this day, the Viṣuvan) he ought to repeat the Prātaranuvāka after the sun has risen; for only thus all prayers and recitations belonging to this particular day become repeated during the day-time (the day thus becomes *divākirtyam*).

As the sacrificial animal belonging to the Soma libation (of that day) and being dedicated to the sun, they ought to kill such an one as might be found to be quite white (without any speck of another colour). For this day is (a festival) for the sun.

He ought to repeat twenty-one Sāmidheni verses (instead of fifteen or seventeen, as is the case at other occasions); for this day is actually the twenty-first (being provided with the twenty-one-fold Stoma).

<sup>10</sup> See the Āśval. Sr. S. 8, 6.

<sup>11</sup> The term is *rāśmi*, ray, which Sāy. explains by *parigraha*.

<sup>12</sup> Sāy. explains the words by : दिवैव पटनियानि पंच नामानि i.e., the five Sāmans which are to be repeated only at day. This explanation may appear at first somewhat strange, but it is quite correct. For the employment of the different tunes is regulated by the different parts of the day. Up to this time, certain tunes (*rīga*, the word *sāman* being only the older denomination for the same thing) are allowed to be chanted only at day, such as the Sāranga, Gaurasāranga, &c., others are confined to the early morning, others to the night.

<sup>13</sup> This is the triplet *vibhrāj brihat pītātu* (Sām. Sāmb. 2, 802-804).

<sup>14</sup> The Vikarṇam Sāma is, *priṅgaya vriṣṇo* (6, 8, 1). The same verse is used, according to Sāy., for the Brahma, as well as for the Bhāsa, Sāmans.

<sup>15</sup> The Agniṣṭoma Sāma is not especially mentioned by Sāy. He simply says in the same manner in which the Pandits up to this day explain such things : येन सामाप्तिष्ठोमस्त्वा समाप्तते तदभिष्ठोमसाम Now the Sāman with which the Agniṣṭoma becomes completed, i.e., the last of the twelve Stotras is the so-called *Yajñā Yajñīya Sāman*; *yajñā yajñī* or *agnaye* (Sām. Sāmb. 2, 53-54). This one is expressly called (in the Sāma prayogas) the *Agniṣṭoma-sāman*, being the characteristic Sāman of the Agniṣṭoma.

<sup>16</sup> The five tunes or Sāmans representing the five cords are, the Mahādivākirtyam, the Vikarṇa, Brahma, and Bhāsa tunes, being regarded only as one on account of their containing the same verse; the Agniṣṭoma Sāma, and the Brihat, and Rathantaram,

After having repeated fifty-one or fifty-two verses<sup>17</sup> of the Sastra (of this day), he puts the Nivid (addressed [293] to Indra) in the midst (of the hymn *indrasya nu viryāni*, 1, 32). After this (the repetition of the Nivid) he recites as many verses (as he had recited before putting the Nivid, i. e., fifty-one or fifty-two). (In this way the total number of verses is brought to above a hundred.) The full life of man is a hundred years; he has (also) a hundred powers and a hundred senses. (By thus repeating above a hundred verses) the Hotar thus puts the sacrificer in (the possession of his full) life, strength, and senses.

## 20.

(*The Hamsavati Verse or the Tārkṣya Triplet to be Repeated in the Dūrohaṇa way. Explanation of both the Hamsavati and Tārkṣya.*)

He repeats the Dūrohaṇam as if he were ascending (a height). For the heaven-world is difficult to ascend (*dūrohaṇam*). He who has such a knowledge ascends to the celestial world.

As regards the word *dūrohaṇam*, that one who there burns (the sun) has a difficult passage up (to his place) as well as any one who goes there (i. e., the sacrificer who aspires after heaven).

By repeating the Dūrohaṇam, he thus ascends to him (the sun).

He ascends with a verse addressed to the *hamsa* (with a *hamsavati*).<sup>18</sup> (The several terms of the [294] *ham savatt* are now explained). This (Āditya, the sun) is "the swan sitting in light." He is the "Vasu (shining being) sitting in the air." He is the "Hotar sitting on the Vedi."

<sup>17</sup> The number fifty-one or fifty-two depends on the circumstance that of the Nivid hymn, *indrasya nu viryāni*, either eight or nine verses might be recited before the insertion of the Nivid. The rule is that at the midday libation the Nivid should be inserted after the first half of the hymn has been exceeded by about one verse. The song in question has fifteen verses. The insertion can, therefore, not take place before the eighth, and not after the ninth.

<sup>18</sup> This verse forms the Dūrohaṇa mantra. Its repetition is described by Āśval. Īr. 8, 8, 2, in the following way :

आहय दूरोहणं रेहेद्वसः शूचिष्यदिति पच्छोऽप्यचंशस्त्रिपद्याचतुर्थमनवान्मुक्त्वा प्रशुत्यावस्येत्पुनस्त्रिपद्याचंशः पच्छ एष सप्तमेतद्वोहणः; i. e., after having called śomsāvom, he should repeat the verse *hamsah śuchisad* (4, 40, 5) in the Dūrohaṇa way first by padas, then by half verses, then taking three padas together, and, finally, the whole verse without stopping, and conclude (this first repetition) with the syllable *om*. Then he ought to repeat it again, commencing with three padas taken together, then by half verses (and ultimately) by padas, which makes the seventh repetition (of the same verse). This is the Dūrohaṇam. See Ait. Br. 4, 21. The Maitrāvaraṇa has it to repeat always on the sixth day of the Abhipravaṇa Śalas. On the Viṣuvan day it is repeated by the Hotar. The *hamsavati* forms part of a hymn addressed to *Dadhikṛṣṇa*, which is a name of the sun; *hamsa*, i. e., swan, is another metaphorical expression for "sun."

He is the "guest sitting in the house." He is "sitting among men." He "sits in the most excellent place" (*varasad*), for that place, in which sitting, he burns, is the most excellent of seats. He is "sitting in truth" (*ritasad*). He is "sitting in the sky" (*vyomasad*), for the sky is among the places that one where sitting he burns. He is "born from the waters" (*abjā*), for in the morning he comes out of the waters, and in the evening he enters the waters. He is "born from cows" (*gojā*). He is "born from truth." He is "born from the mountain" (he appears on a mountain, as it were, when rising). He is "truth" (*ritam*).

He (the sun) is all these (forms). Among the metres (sacred verses) this (*haṁsavati* verse) is, as it were, his most expressive and clearest form. Thence the Hotar should, wherever he makes the Dūrohaṇam, make it with the Haṁsavati verse.

He who desires heaven, should, however, make it with the Tārkṣya verse (10, 178, 1). For Tārkṣya showed the way to the Gāyatri when she, in the form of an eagle, abstracted the Soma (from heaven). When he thus uses the Tārkṣya (for [295] making the Dūrohaṇam), he does just the same as if he were to appoint one who knows the fields as his guide (when travelling anywhere). The Tārkṣya<sup>19</sup> is that one who blows (i. e., the wind), thus carrying one up to the celestial world.

The Tārkṣya hymn is as follows :—(1) "Let us call hither to (our) safety the Tārkṣya, that horse instigated by the gods, (the horse) which is enduring, makes pass the carriages (without any impediment), which keeps unbroken the spokes of the carriage wheel, which is fierce in battle and swift."

He (the Tārkṣya) is the horse (*vāj*) instigated by the gods. He is enduring, makes pass the carriage (without any impediment); for he crosses the way through these worlds in an instant. He keeps the spokes of the carriage wheel unbroken, conquers in battle (*pritanāja* being explained by *pritanājīt*). By the words, "to (our) safety," the Hotar asks for safety. By the words, "let us call hither the Tārkṣya," he thus calls him.

(2) "Offering repeatedly gifts (to the Tārkṣya) as if they were for Indra, let us for (our) safety embark in the ship (represented by the Dūrohaṇam) as it were. (May) the earth (be) wide (to allow us free passage). May we not be hurt when going (our way) through you two (heaven and earth) who are great and deep (like an ocean)."

<sup>19</sup> It is often identified with the *Garuḍa*, i. e., the celestial eagle. According to Naigh, 1, 14, it means "horse." Whether it is a personification of the sun, as is assumed in the Sanskrit Dictionary of Boehtlingk and Roth, iii, page 319, is very doubtful to me.

By the words, "for safety," he asks for safety. By the words, "let us embark in the ship," he thus mounts him (the Târkṣya), in order to reach the heavenly world, to enjoy it and to join (the celestial [296] inhabitants). By the words, "(may) the earth (be) wide, may we not be hurt," &c., the Hotar prays for a (safe) passage and (a safe) return."<sup>20</sup>

(3) "He (the Târkṣya) passes in an instant by dint of his strength "through the regions of all five tribes (i. e., the whole earth), just as the sun "extends the waters (in an instant) by its light. The speed of him (the "Târkṣya) who grants a thousand, who grants a hundred, gifts, is as irre-sistible as that of a fresh arrow."

By the word, *sîrya*, he praises the sun openly. By the words, "the speed of him," &c., he asks for a blessing for himself and the sacrificers.

## 21.

*(On the Way of Repeating the Dûrohaṇam.)*

After having called *somsâvom*, he makes the Dûrohaṇam (representing the ascent to heaven). The celestial world is the Dûrohaṇam (for it is to ascend). Speech is the call *somsâvom*; (Brahma is Speech). By thus calling *somsâvom*, he ascends through the Brahma, which is this call, to the celestial world. The first time he makes his ascent by stopping after every pada (of the Dûrohaṇa mantra). Thus he reaches this world (the earth). Then he stops after every half verse. Thus he reaches the airy region. Then he stops after having taken together three padas. Thus he reaches that world. Then he repeats the whole verse without stopping. Thus he gains a footing in him (the sun) who there burns.

(After having thus ascended) he descends by stopping after three padas, just as one (in this world) holds the branch of the tree (in his hand when [297] descending from it). By doing so, he gains a firm footing in that world. By then stopping after each half verse, he gains a firm footing in the airy region, (and by stopping) after each pada (he gains a firm footing) in this world (again). After having thus reached the celestial world, the sacrificers obtain thus a footing (again) in this world.<sup>21</sup>

For those who aspire only after (a footing) in one (world), that is,

" आव पराच मेष्यन् are explained by Sây. as आगमिष्यन् and पुनरपि परात्मा गमिष्यन्.

" One has to bear in mind that the sacrificer does not wish to reside permanently in heaven before the expiration of his full life-term, viz., one hundred years. But by means of certain sacrifices he can secure for himself, even when still alive, lodgings in heaven, to be taken up by him after death. He must already, when alive, mystically ascend to heaven, to gain a footing there, and to be registered as a future inhabitant of the celestial world. After having accomplished his end, he descends again to the earth. His ascent and descent are dramatically represented by the peculiar way in which the Dûrohaṇa mantra is repeated.

alter heaven, the Hotar ought to repeat (the Dūrohaṇam) without making the descent (in the way described, by stopping first after three padas, &c.) They (thus) conquer only the celestial world, but they cannot stay long, as it were, in this world.

Hymns in the Triṣṭubh and Jagati metre are mixed to represent a pair. For cattle are a pair; metres are cattle. (This is done) for obtaining cattle.

## 22.

(*To What the Viṣuvan Day is like. Whether or not the Sastras of the Viṣuvan Day are to be Repeated on other Days during the Sattrā also. On the Merit of Performing the Viṣuvan Day. On this Day an Ox is to be Immolated for Viśvakarma.*)

The Viṣuvan day is like a man. Its first half is like the right half (of a man) and its latter half like the left half. This is the reason that it (the performance [298] of the six months' ceremonies following the Viṣuvan day) is called the "latter" (half).

The Viṣuvan day is (just as) the head of a man whose both sides are equal.<sup>22</sup> Man is, as it were, composed of fragments (*vidala*). That is the reason that even here a suture is found in the midst of the head.

They say, He ought to repeat (the recitation for) this day only on the Viṣuvan day.<sup>23</sup> Among the Sastras this one is Viṣuvan. This Sastra (called) Viṣuvan is the equator (*viṣuvan*). (By doing so) the sacrificers become *viṣvavat* (i.e., standing like the head above both sides of the body) and attain to leadership.

But this opinion is not to be attended to. He ought to repeat it (also) during the year (the Sattrā is lasting). For this Sastra is seed. By doing so, the sacrificers keep their seed (are not deprived of it) during the year.

For the seeds produced before the lapse of a year which have required (for their growth) five or six months, go off (have no productive power). The sacrificers will not enjoy them (the fruits which were expected to come from them). But they enjoy (the fruits of) those seeds which are produced after ten months or a year.

<sup>22</sup> The term in the original is *prabhuk*, which appears to mean, literally, measured by the length of arms (which both are equal). Say. explains it in the following way :

प्रवाहुक् सतो वामद्विषयमाग्नी समी कृत्वा इत्यस्त्रयं शिरो व्यवेक्षते सन्मध्येऽवतिष्ठते.

<sup>23</sup> That is to say, the performance of the Viṣuvan day must be distinguished from that of all other days of the Sattrā. The Mahādivikṛityam Śāman, the Dūrohaṇam, &c., ought to be peculiar to it. *Ahas* here clearly means "the performance of the ceremonies," or more especially the "Sastras required for the Soma day."

<sup>24</sup> This is implied in the term (उपादभेरत्) *upo*, meaning, "in addition."

[299] Therefore, the Hotar ought to repeat the (Sastra for the) Viṣuvan day during the year (also). For this day's Sastra is the year. Those who observe this day's performance (during the year) obtain the (enjoyment of the) year.

The sacrificer destroys, by means of the Viṣuvan day's performance, during the year, all consequences of guilt (*pāpman*).

By means of (the performance of the Sattrā ceremonies in) the months (during which the Sattrā is lasting), he removes the consequences of guilt from his limbs (the months being the limbs of the year). By means of the Viṣuvan day's performance during the year he removes the consequences of guilt from the head (the Viṣuvan being the head). He who has such a knowledge removes, by means of the Viṣuvan day's performance, the consequences of guilt.

They ought (on the Mahāvrata day) to kill for the libations an ox for Viśvakarman (Tvaṣṭar), in addition (to the regular animal, a goat, required for that occasion); it should be of two colours, on both sides.

Indra, after having slain Vṛtra, became Viśvakarman. Prajāpati, after having produced the creatures, became (also) Viśvakarman. The year is Viśvakarman.<sup>25</sup> Thus (by sacrificing such a bullock) they reach Indra, their own Self, Prajāpati, the year, Viśvakarman (i.e., they remain united with them, they will not die), and thus they obtain a footing in Indra, in their own Self (their prototype), in Prajāpati, in the year, in Viśvakarman. He who has such a knowledge, obtains a firm footing.

#### [300] FOURTH CHAPTER.

(*The Dvādaśāha Sacrifice. Its Origin, and General Rules for its Performance. The Initiatory Rites.*)

##### 23.

(*Origin of the Dvādaśāha. Its Gāyatrī Form.*)

Prajāpati felt a desire to create and to multiply himself. He underwent (in order to accomplish this end) austerities. After having done so, he perceived the Dvādaśāha sacrifice (ceremonies to be) in his limbs and vital airs. He took it out of his limbs and vital airs, and made it twelve-fold. He seized it and sacrificed with it. Thence he (Prajāpati) was produced (i.e., that form of his which enters creatures, his material body). Thus he was reproduced through himself in offspring and cattle. He who

<sup>25</sup> Viśvakarman means "who does all work." Generally, the architect of the gods is meant by the term.

has such a knowledge, is reproduced through himself in offspring and cattle.

Having the desire to obtain, through the Gāyatri, throughout the Dvādaśāha everywhere, the enjoyment of all things, (he meditated) how (this might be achieved.)

(It was done in the following way.) The Gāyatri was at the beginning of the Dvādaśāha in (the form of) splendour, in the midst of it, in (that of the) metre, at its end in (that of) syllables. Having penetrated with the Gāyatri the Dvādaśāha everywhere, he obtained the enjoyment of everything.

He who knows the Gāyatri as having wings, eyes, light, and lustre, goes by means of her, being possessed of these things, to the celestial world.

The Dvādaśāha (sacrifice) is the Gāyatri with wings, eyes, light, and lustre. The two wings (of the Dvādaśāha) are the two Atirātras which are at the beginning and end of it (lit., round about). The two Agniṣṭomas (within the two Atirātras) are the two [201] eyes. The eight Ukthya days (between the Atirātra and Agniṣṭoma at the beginning, and the Agniṣṭoma and Atirātra at the end) are the soul.

He who has such a knowledge, goes to heaven by means of the wings, the eyes, the light, and lustre of the Gāyatri.

#### 24.

(*On the Different Parts, and the Duration of the Dvādaśāha Sacrifice.*

*On the Brihati Nature of this Sacrifice. The Nature of the Brihati.*)

The Dvādaśāha consists of three Tryahas (a sacrificial performance lasting for three days) together with the "tenth day" and the two Atirātras. After having undergone the Dikṣā ceremony (the initiation) during twelve days, one becomes fit for performing (this) sacrifice. During twelve nights he undergoes the Upasads<sup>1</sup> (fasting). By means of them, he shakes off (all guilt) from his body.

He who has such a knowledge, becomes purified and clean, and enters the deities, after having during (these) twelve days been born anew and shaken off (all guilt) from his body.

The Dvādaśāha consists (on the whole) of thirty-six days. The Brihati has thirty-six syllables. The Dvādaśāha is the sphere for the Brihati (in which she is moving). By means of the Brihati, the gods

<sup>1</sup> He keeps the fasting connected with the Upasad ceremony. At this occasion he must live on milk alone. The Upasads are, at the Dvādaśāha, performed during four days, on each day thrice, that makes twelve. See about them 1, 25.

obtained (all) these worlds ; for by ten syllables they reached this world (the earth), by (other) ten they reached the air, by (other) ten the sky, by four they reached the four directions, and by two they gained a firm footing in this world.

[302] He who has such a knowledge, secures a firm footing (for himself).

About this they (the theologians) ask, How is it, that this (particular metre of thirty-six syllables) is called Brīhati, i.e., the great one, there being other metres which are stronger, and exceed the (Brīhati) in number of syllables ? (The answer is) It is called so on account of the gods having reached by means of it (all) these worlds, by ten syllables, this world (the earth), &c. He who has such a knowledge, obtains anything he might desire.

## 25.

(*Prajāpati Instituted the Dvādaśāha. The Nature of this Sacrifice. By Whom it should be Performed.*)

The Dvādaśāha is Prajāpati's sacrifice. At the beginning, Prajāpati sacrificed with it. He said to the Seasons and Months, "Make me sacrifice with the Dvādaśāha (i.e., initiate me for this sacrifice)."

After having performed on him the Dikṣā ceremony, and prevented him from leaving (when walking in the sacrificial compound) they said to him, "Now give us (first something), then we shall make the sacrifice." He granted them food, and juice (milk, &c.). Just this juice is put in the Seasons and Months.

When he granted them that, then they made him sacrifice. This is the reason that only the man who can afford to give something is fit for performing this sacrifice.

When receiving his gifts, they (the Seasons and Months) made him (Prajāpati) sacrifice. Thence must he who receives gifts, sacrifice for another. Thus both parties succeed those who, having such a knowledge, bring sacrifices for others, as well as those who have them performed for themselves.

[303] The Seasons and Months felt themselves burdened, as it were (with guilt), for having accepted at the Dvādaśāha (which they performed for Prajāpati) a reward. They said to Prajāpati, "Make us (also) sacrifice with the Dvādaśāha." He consented and said to them, "Become ye initiated (take the Dikṣā)!" The deities residing in the first (the so-called bright) half of the months first underwent the Dikṣā ceremony, and thus removed the consequences of guilt. Thence they are in the

daylight as it were ; for those who have their guilt (really) removed, are in the daylight, as it were (may appear everywhere).

The deities residing in the second half (of the months) afterwards underwent the Dikṣā. But they (could) not wholly remove the evil consequences of guilt. Thence they are darkness, as it were ; for those who have their guilt not removed are darkness, as it were (comparable to it).

Thence he who has this knowledge ought to have performed his Diksā first and in the first half (of the month). He who has such a knowledge, thus removes (all) guilt from himself.

It was Prajāpati who, as the year, resided in the year, the seasons, and months. The seasons and months thus resided (also) in Prajāpati as the year. Thus they mutually reside in one another. He who has the Dvādaśāha performed for himself resides in the priest (who performs it for him). Thence they (the priests) say, "No sinner is fit for having the Dvādaśāha sacrifice performed, nor should such an one reside in me."

The Dvādaśāha is the sacrifice for the first-born. He who first had the Dvādaśāha performed (became) the first-born among the gods. It is the sacrifice for a leader (a śrestha). He who first performed it (became) the leader among the gods. The first-born, [304] the leader (of his family or tribe) ought to perform it (alone); then happiness lasts (all the year) in this (the place where it is performed).

(They say) "No sinner ought to have the Dvādaśāha sacrifice performed; no such one should reside in me (the priest)."

The gods (once upon a time) did not acknowledge that Indra had the right of primogeniture and leadership. He said to Brīhaspati, "Bring for me the Dvādaśāha sacrifice." He complied with his wish. Thereupon the gods acknowledged Indra's right of primogeniture and leadership.

He who has such a knowledge, is acknowledged as the first-born and leader. All his relations agree as (to his right) to the leadership.

The first three (Soma) days (of the Dvādaśāha) are ascending (i.e., the metres required are from the morning to the evening libation increasing in number); the middle three (Soma) days are crossed, (i. e., there is no regular order of increase nor decrease in the number of syllables of the metres); the last three (Soma) days are descending (i.e., the number of syllables of the metres from the morning to the evening libations is decreasing).<sup>2</sup>

<sup>2</sup> Here are the nine principal days of the Dvādaśtha sacrifice mentioned. They constitute the Nava-rātra, i.e., sacrifice lasting for nine nights (and days). It consists of

On account of the (metres of the) first three days (*tryaha*) being ascending, the fire blazes up, for the upward region belongs to the fire. On account of the (metres of the) middle three days being crossed, the wind blows across; the wind moves across (the other [305] regions), and the waters flow (also) across; for the region which is across (the others) belongs to the wind. On account of (the metres of) the three last days being descending, that one (the sun) burns downwards (sending his rays down), the rain falls down, (and) the constellations (in heaven) send (their light) down. For the region which goes down belongs to the sun.

The three worlds belong together, so do these three Tryahas. These (three) worlds jointly shine to the fortune of him who has such a knowledge.

## 26.

(*When the Dikṣā for the Dvādaśāha is to be Performed. The Animal for Prajāpati. Jamadagni Sāmidhent verses required. The Puroḍāsa for Vāyu. On Some Peculiar Rite when the Dvādaśāha is Performed as a Sattra.*)

The Dikṣā went away from the gods. They made it enter the two months of spring, and joined it to it; but they did not get it out (of these months for using it). They then made it subsequently enter the two hot months, the two rainy months, the two months of autumn, and the two winter months, and joined it to them. They did not get it out of the two winter months. They then joined it to the two months of the dewy season (*Sīśira*); they (finally) got it out of these (two months for using it).

He who has such a knowledge, reaches any one he wishes to reach, but his enemy will not reach him.

Thence the sacrificer who wishes that the Dikṣā for a sacrificial session<sup>3</sup> should come (by itself) to him, should have the Dikṣā rites performed on himself [306] during the two months of the dewy season. Thus he takes his Dikṣā when the Dikṣā herself is present, and receives her in person.

(The reason that he should take his Dikṣā during the two months three Tryahas, i.e., three days' performance of the Soma sacrifice. The order of metres on the first three days is, at the morning libation, Gāyatri (twenty-four syllables); at the midday libation, Triṣṭubh (forty-four syllables); at the evening libation, Jagati (forty-eight syllables). On the middle three days the order of metres is, Jagati, Gāyatri, and Triṣṭubh, and on the last three days, Triṣṭubh, Jagati, and Gāyatri.

<sup>3</sup> The Dvādaśāha is regarded as a *Sattra* or session. The initiation for the performance of a *Sattra* is a *Sattra dikṣā*.

of the dewy season is) because both tame and wild animals are, in these two months (for want of green fodder), very thin and show only bones, and present in this state the most vivid image of the Dikṣā (the aim of which ceremony is to make the sacrificer lean by fasting).

Before he takes his Dikṣā, he sacrifices an animal for Prajāpati. For (the immolation of) this (animal) he ought to repeat seventeen Sāmīdhenī<sup>4</sup> verses. For Prajāpati is seventeen-fold. (This is done) for reaching Prajāpati. Apri verses which come from Jamadagni are (required) for (the immolation of) this animal. About this they say, Since at (all) other animal sacrifices only such Apri verses are chosen as are traceable to the Ṛṣi ancestors (of the sacrificer), why are at this (Prajāpati sacrifice) only Jamadagni verses to be used by all? (The reason is) The Jamadagni verses have a universal character, and make successful in everything. This (Prajāpati) animal is of a universal character, and makes successful in everything. The reason that they use (at that occasion) Jamadagni verses, is to secure all forms, and to be successful in everything.

The Puroḍāśa belonging to this animal is Vāyu's. About this they ask, Why does the Puroḍāśa, which forms part of the animal sacrifice, belong to Vāyu, whilst the animal itself belongs to another deity (Prajāpati)? (To this objection) one ought to reply, Prajāpati is the sacrifice; (that Puroḍāśa is given to Vāyu), in order to have the sacrifice performed without any mistake. Though this [307] Puroḍāśa belongs to Vāyu, it is not withheld from Prajāpati. For Vāyu is Prajāpati. This has been said by a Ṛṣi in the words, *pavamānah prajāpatih* (9, 5, 9), i.e., Prajāpati who blows.

If the Dyādaśāha be (performed as) a Sattrā, then the sacrificers<sup>5</sup> should put all their several fires together, and sacrifice in them. All should take the Dikṣā, and all should prepare the Soma juice.

He concludes (this sacrifice) in spring. For spring is sap. By doing so, he ends (his sacrifice) with (the obtaining of) food (resulting from the sap of spring).

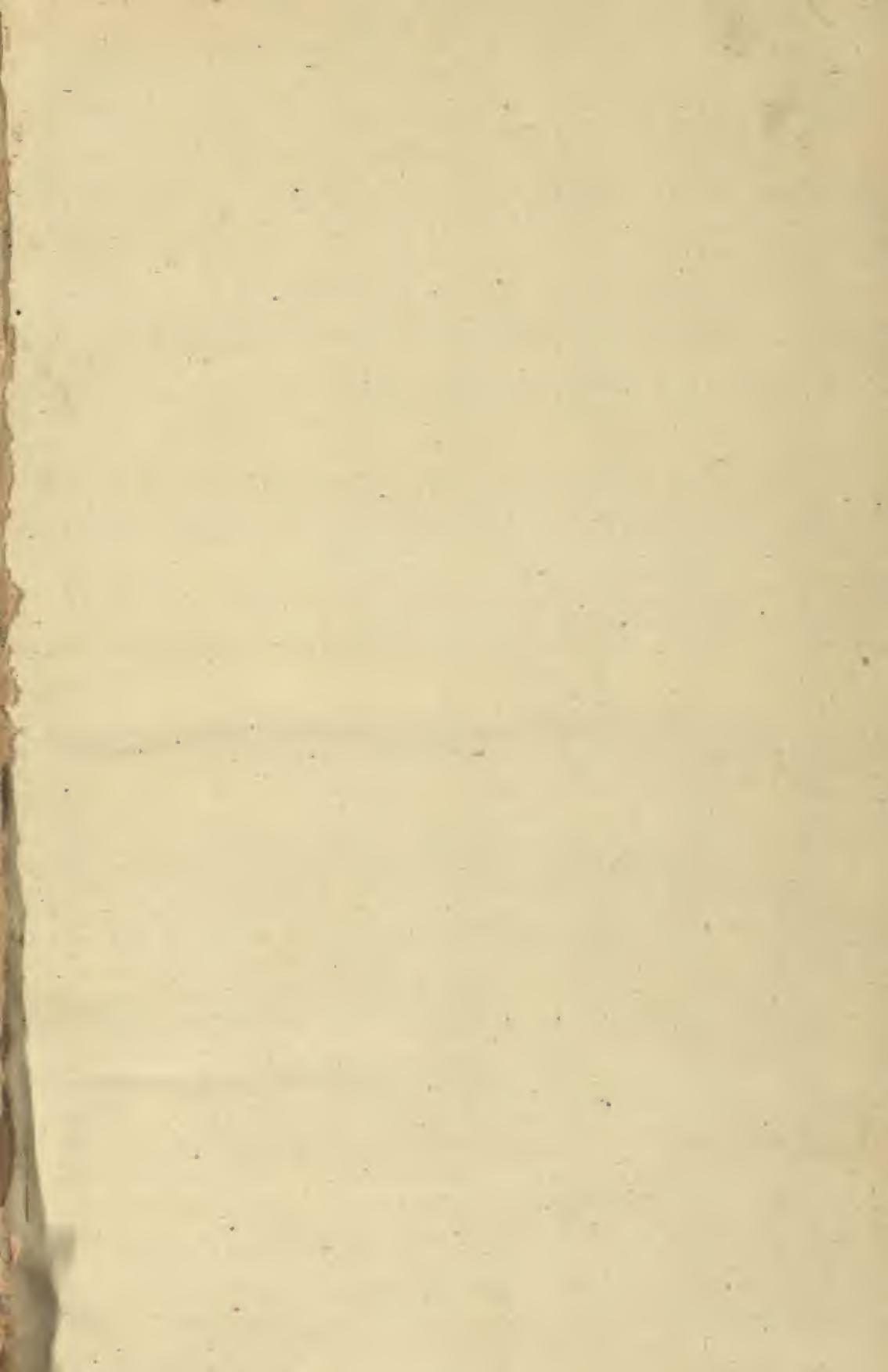
## 27.

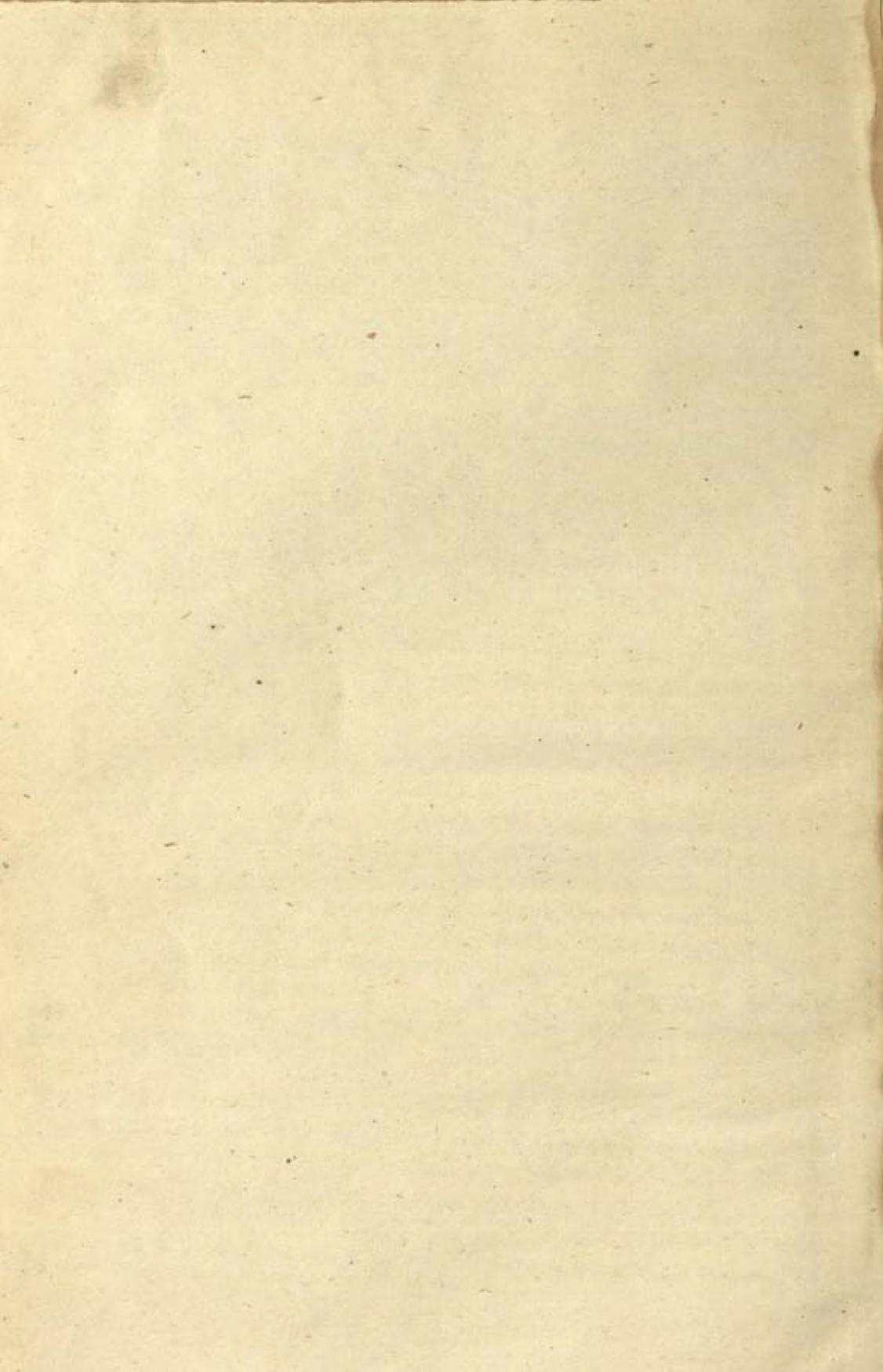
(*The Rivalry of the Metres. The Separation of Heaven and Earth. They Contract a Marriage. The Sāma Forms in which they are Wedded to one another. On the Black Spot in the Moon. On Poṣi and Uṣṇi.*)

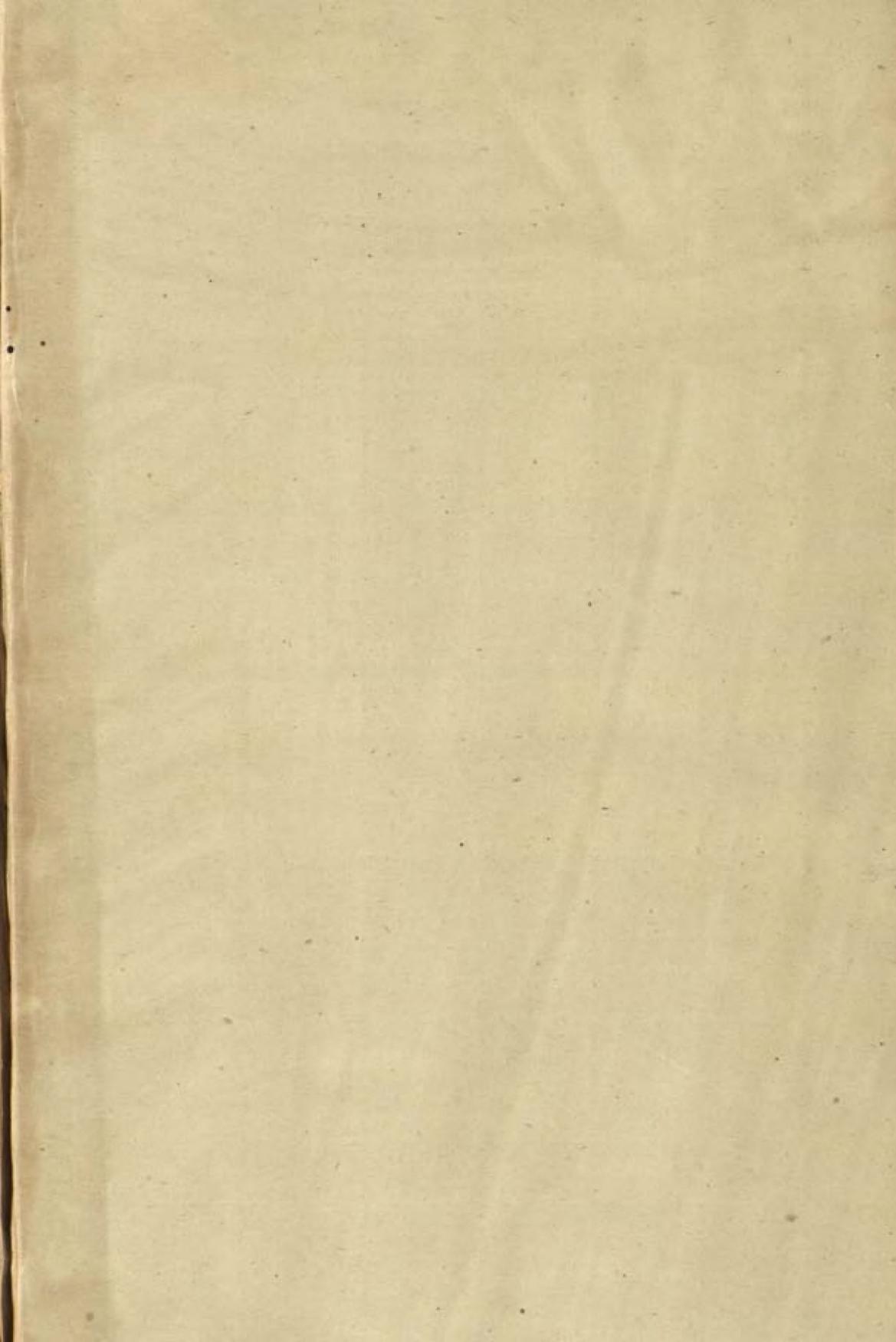
Each of the metres (Gāyatri, Trīṣṭubh, and Jagati) tried to occupy

<sup>4</sup> See I, 1.

<sup>5</sup> At a Sattrā or sacrificial session all the sixteen priests in their turn become sacrificers. They perform the ceremonies for one another.







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